JANUARY 1940



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# For Every Destination there's a CHAMPION PAPER

Good advertising is designed to reach the greatest number of prospects—wherever, whoever, they are. Smart buyers entrust their advertising pieces to good printers, and ask that they be printed on Champion Paper. Champion gets the call because of its greater values. There's a Champion paper or cardboard for almost every printing need. Whether your customer's story goes to housewife, banker, farmer—you can make it look best by using Champion Paper, the foundation for good printing.



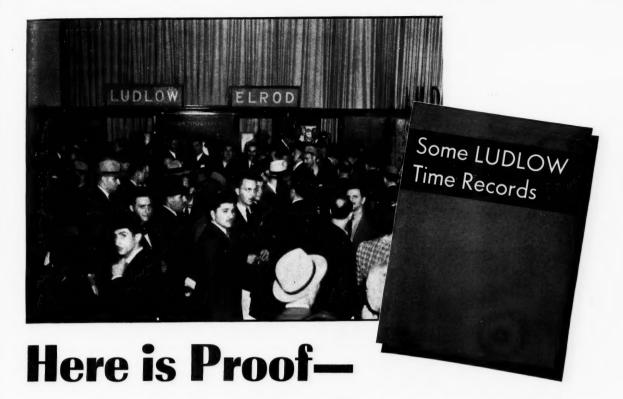
#### THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI



Printers have heard it often stated that job and display composition can be set and made up the Ludlow way in less time than it can be set and made up in single types.

And perhaps some printers may have found themselves questioning these statements, even though made by fellow printers who have had actual experience with the Ludlow System.

The time required for setting of a dozen representative pieces of job composition, from reprint copy, was demonstrated before the eyes of hundred of printers, with well-known judges clocking the operator, at the recent Graphic Arts Exposition in New York City.

The jobs then set have been reproduced

in a booklet, now being printed, in which is shown the actual time taken to set and make up each one of them.

The time records will give printers still using single types some idea of the timesaving opportunities they are missing.

Since economy of production is the key to increased profits, you will find this booklet of fascinating interest. We shall be glad to send you a copy, on request, without the slightest obligation.

	TYPOGRAPH COMPANY
Gentlemen	n: Please send me a copy of the booklet
"Some Ludlow	Time Records."
Name	
	-

Set in Ludlow Radiant Heavy and Radiant Medium



HE satisfaction of being able to show your customer instantly the widest possible assortment of papers, and to immediately present for his approval a dummy made up of the very papers he has approved, will increase the sales of any printer. The Beckett Perpetual Auto-File is doing exactly this in thousands of the leading printing offices, studios and advertising establishments. Hundreds of varied dummy sheets, always available and perpetually renewable without cost . . . that is the Auto-File. The beautiful steel cabinet is but 19 inches high and can be kept on your desk, if desired. We offer the Auto-File to the printing, art and advertising industries at the nominal price of \$5.00. Once you have it your paper problem is solved.

#### BECKETT PAPER COMPANY MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

Published monthly by The Inland Printer Company, 309 West Jackson Boulevard, Chicago, Illinois, Subscription rate \$4.00 a year; 40c a copy, Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1940, The Inland Printer Company.

#### Tens, hundreds, thousands . . .

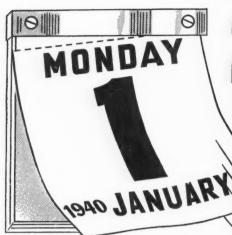
Twelve years ago, a new type of press made its bow to the trade under a name new to cylinder press manufacture.

Since then, Miller presses have grown in numbers from tens, to hundreds, to thousands. They lead all other automatic cylinders and outnumber them in some cases by as much as three or four or even ten to one.

Since then, the name has become a symbol for unique, really modern and dependable pressroom equipment. It now covers a family of six automatic cylinders each potentially by far the most profitable of its size.

Full information on any Miller press gladly given upon request of any responsible concern...Miller Printing Machinery Co., Pittsburgh, Pa.





## 20 YEARS FROM TODAY

this will still be a good Cutter





### CHALLENGE-DIAMOND POWER PAPER CUTTER

● It's not that there won't be any improvements during the next decade—the Challenge Diamond is constantly kept up-to-date with added features. But the important point for today's buyer is that this rugged, powerful cutter is built to endure.

It has the speed, safety, and accuracy required for profitable production under any condition and the stamina to insure dependable daily operation, year after year! As Fred E. Huls, of The Logan (Ohio) Republican, says: "Our new machine will replace a 30½-inch Diamond which was installed by my father about 20 years ago. Its record for service made Diamond our choice when we placed the order today."

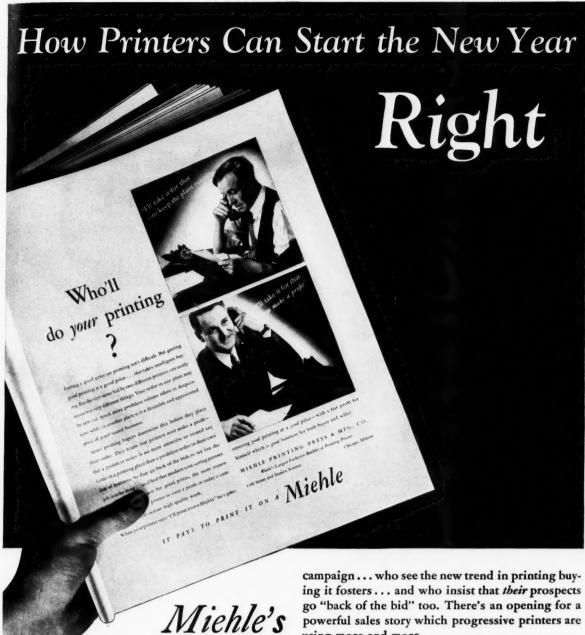
The Challenge-Diamond delivers low-cost service on a long-term investment basis. Three sizes:  $30\frac{1}{2}$ ,  $34\frac{1}{2}$ ,  $36\frac{1}{2}$ -inch. Send for free 8-page illustrated brochure.

THE CHALLENGE MACHINERY COMPANY
GRAND HAVEN • MICHIGAN

CHICAGO, 17-19 E. HUBBARD STREET

200 HUDSON STREET, NEW YORK

4 Please Mention THE INLAND PRINTER When Writing to Advertisers



national advertising campaign continues to tell printing buyers of the fallacy of buying blindly on price . . . of the wisdom of "going back of the bid" to see that their jobs are printed at a profit, and so make possible the standard of quality expected.

There's a whale of an opportunity here for printers who recognize the sound sense of the Miehle using more and more.

If you haven't seen all the advertisements in this effective Miehle "Profits for Printers" campaign, write for reprints. They may give you some different ideas for selling your printing service . . . may help make 1940 a better, more prosperous year.

Is Your Face Red? Have you read this amusing but timely little booklet? A copy will be sent you on request.

#### PRINTING PRESS & MFG. CO. MIEHLE

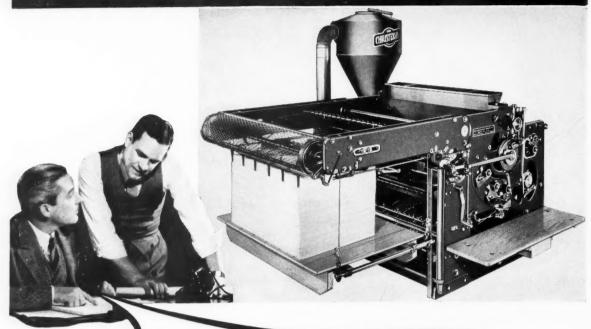
Builders of World Famous Printing Presses

14th Street and Damen Avenue

Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers

More Profits for You — with Christensen Equipment



Here are 6 big reasons why your bronzing operation is clean...trouble-free...profitable

### with the Christensen High-Speed Bronzer

- 1. You get higher operating speeds—permitting operation at normal press speeds.
- 2. You produce cleaner work you can be proud of—by dusting both sides of sheet.
- 3. Cleaning rolls are driven independently, producing clean sheets at any operating speed.
- 4. Bronze-tight construction assures a clean, healthful pressroom.
- 5. You enjoy trouble-free operation. The Christensen is a cylinder gripper-type machine with sheets under positive control throughout the bronzing and dusting operations. Drops sheet for sheet in time with press.
- 6. Gripper bar press type extension delivery delivers sheets face up—perfectly jogged.

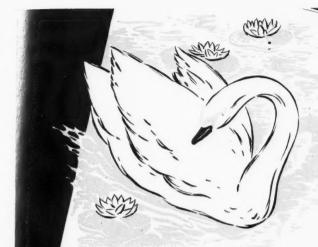
Put yourself in position to match competitive prices . . . deliver the good-looking bronzing work your customers appreciate . . . and make money. Install a Christensen High-Speed Bronzer in your plant now. Write today for free Bulletin No. 103 and reports of \$-&-¢ savings.

THE CHRISTENSEN MACHINE COMPANY

100 FOURTH STREET, RACINE.

WISCONSIN

BRANCH OFFICES AND DISTRIBUTORS



Possessing plumage far from sooty,
The swan is noted for his beauty;
ITS whiteness, too, delights the eye

End your Search for a Truly WCITE Bond with a Demonstrated "EYE APPEAL"

By getting Acquainted with

OWARD BO

"THE NATION'S BUSINESS PAPER"

Envelopes to Match

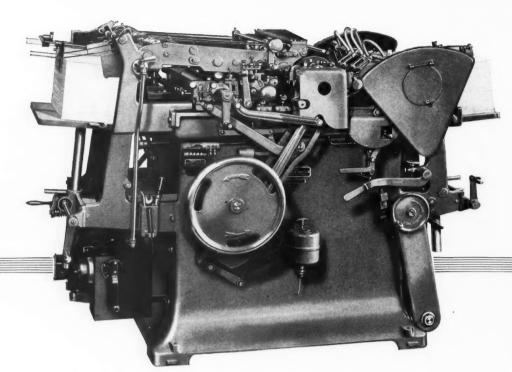
WHITE For Letterheads • 14 COLORS For Business Forms
You'll like HOWARD MIMEOGRAPH and HOWARD LEDGER too

THE HOWARD PAPER COMPANY, URBANA, OHIO

Send me the 1940 HOWARD BOND PORTFOLIO

Firm City State

Please attach to your business stationery



# YOU PROFIT only from SALABLE IMPRESSIONS

IT'S not the first cost of a press that determines your profits. It's what that press can produce in *finished* work per dollar of investment that tells the story.

Chandler & Price Cylinder Presses produce at lower cost by delivering more impressions every working day—as high as 4800 per hour, depending upon the character of the work.

These presses are completely automatic, ready to run when you get them. They handle any stock from onion skin to 4-ply board.

No. 1 press has a chase size 11" x 14"—largest sheet size 11" x 15". No. 2 press has a chase size

 $12\frac{1}{2}$ " x  $17\frac{1}{10}$ "—largest sheet size  $12\frac{1}{2}$ " x  $18\frac{1}{2}$ ". Both sizes produce high quality, close register work of which any plant would be proud.

Don't be "penny wise and pound foolish" when you buy your next press. Investigate Chandler & Price Cylinders and compare what they produce per hour. Not until then can you decide wisely.



THE CHANDLER & PRICE CO., Cleveland, Ohio Printing Presses and Paper Cutters

CHANDLER & PRICE CYLINDER PRESSES

Up to 4800 Impressions per hour

J. M. HUBER INC.

announces a significant advancement in the art of printing



(PATENTS PENDING)

# J. M. HUBER INC. announces a significant advancement

Solid ink is printer's objective

Ever since printing began, man has used liquid inks...when his objective has been to leave upon paper a solid deposit.

Because of this centuries-old dependence on liquid inks, printers have had to struggle with a multitude of drying problems, especially when speed has been essential.

Now, with the development of the Huber Velo Cold Set Printing Process and Velo Cold Set Ink—an ink that solidifies the instant it touches the paper—the drying period with its many problems is eliminated.

Velo Ink is solid

Huber Velo Cold Set Ink in its natural state at ordinary temperatures is already the solid that other inks approach as they dry.

Heated to a liquid on press; solidifies on touching cool paper By the application of low-temperature heat (approximately 200° F.) to the press—ink fountain, metal rollers, and plate cylinder—the solid ink is made fluid... only to solidify again instantly upon touching the cool (room temperature) paper.

In melting, and again in solidifying, the ink undergoes no chemical change. It does not dry by absorbing oxygen from the air... or by the evaporation of volatile solvents... or by penetrating into the paper. It is the same substance after printing that it is before... pure ink... which, after being heated to a liquid on the press, "dries" merely by returning to its natural, solid state instantly upon touching the comparatively cold paper.

### in the art of printing



So instantaneously does this "cold set" solidify the ink that:

Printing speeds are limited only by the top speed at which
the web can be run. The faster the paper travels, the faster the
ink solidifies, for the ink is removed that much quicker from
the liquefying heat of the printing plate.

No offset webs are needed at even the highest speeds.

- 2. There is no penetration of ink into even the most absorbent papers. All the ink stays on the surface, producing stronger solids, leaving cleaner highlights, and eliminating strikethrough. Small type is made noticeably more legible; and fine-screen halftones can be printed even on absorbent stocks.
- 3. The lead of the paper through the press is not lengthened, and the paper itself is not subjected to stretching, shrinkage, or strain, for it does not pass through any heating mechanism.

The printing plates are left clean after each impression, for the mere touch of the cold paper freezes the ink and lifts it bodily from the plates. This complete transfer plus the fact that the ink cannot thicken, gum, or harden on the heated press, makes washups unnecessary except to change color.

If, during extended shut-downs, the heat is turned off, the ink may be left on the press, for with reheating, it becomes fluid and printable again.

(Continued on next page)

The faster the paper travels, the faster the ink solidifies

No absorption of ink by the paper

No additional register problems

No washups except to change color J. M. HUBER INC.

in the art of printing

AND PRINTING PROCESS

(PATENTS PENDING)

(Continued from preceding page)

Press changes are simple

The changes necessary on the press are comparatively simple, and can be made by your own press manufacturer with whom we will co-operate fully. These changes do not limit a press to Velo Printing, for by turning off the heat you can print with the inks you now use.

Now available for rotary presses The Velo Cold Set Process is now available for rotary presses, where its advantages of speed, economy, and ease of operation may be realized to the fullest extent. Its release for flat-bed presses will be announced in the near future. Then to virtually the entire printing industry there will come an opportunity to benefit from this new and welcome simplicity in the intricate job of applying ink to paper.

Specimens of Velo Printing and additional information will be mailed at your request. Write to J. M. Huber, Inc., 460 West 34 St., New York. . Branch offices in Chicago, St. Louis, Boston. Dealers in principal cities of U.S. A. and foreign countries.

HUBER PRODUCTS (HINKS) IN USE SINCE 1780



# Focts have dictated the purchase and use of Monotype Type-Setting and Type-Casting Machines in thousands of printing plants in the United States and Canada.

These Jour Jacks generally recognized and admitted by printers everywhere and substantiated by the experience of thousands of Monotype owners, have established and maintained the supremacy of Monotype Machine Typesetting and Monotype-cast type in both Letterpress and Offset Printing:

1 The Monotype sets the standard of versatility and high quality for machine typesetting in printing plants in all countries where printing is done by modern methods.

2 In setting display composition, the highest quality of typography may be produced with speed and at low cost when Monotype-cast type and spacing material are used.

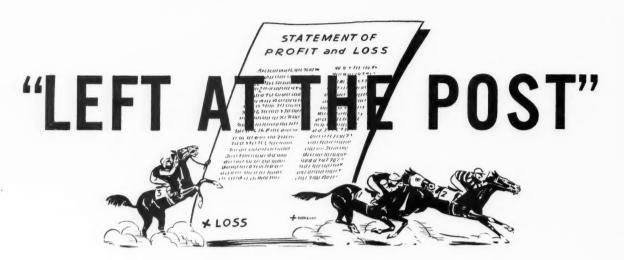
3 The sharpness and clarity of face, solid body and uniform height of type cast on Monotype machines combine to produce letterpress printing of the very highest quality.

4 It is common knowledge that the best plates for offset printing are made from proofs of pages set in Monotype-cast type—the perfect, always new printing surface. No offset plate can be better than the proof which it reproduces.

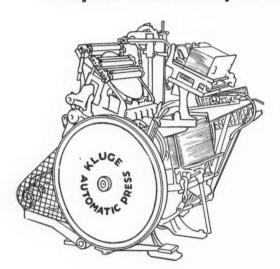
#### LANSTON MONOTYPE MACHINE COMPANY

TWENTY-FOURTH AT LOCUST STREET, PHILADELPHIA, PA.

### Many A Printer is



Many a printer is "Left at the Post", beaten before he starts, because his equipment is now obsolete and can't compete with faster, more efficient, modern machinery



Don't let yourself be "Left at the Post". Equip your plant with a Kluge Automatic Press—the press that is famous for its "Quick Getaway". Kluge "Quick Getaway" will always place you in the money and Change Losses to Profits

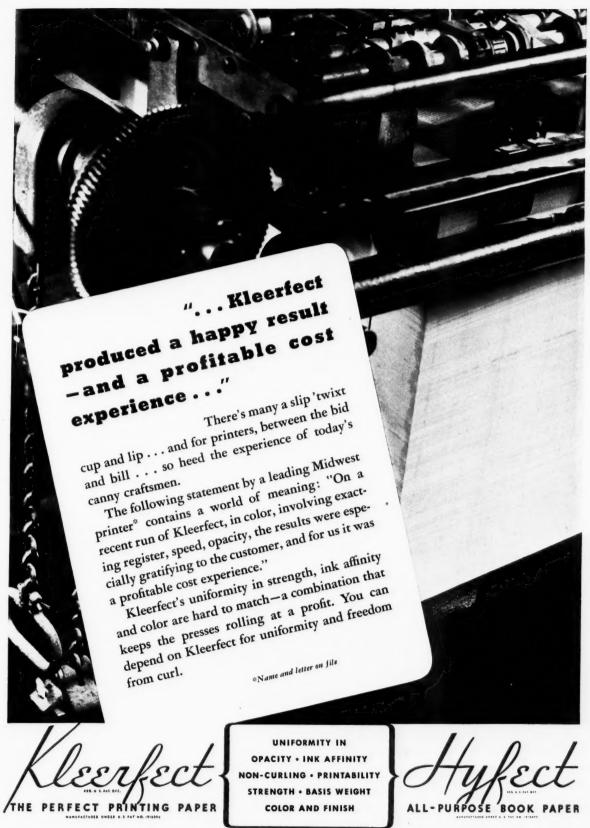
Write for the new booklet explaining Kluge "Quick Getaway"

#### BRANDTJEN & KLUGE - INC.

MANUFACTURERS . SAINT PAUL MINNESOTA

BRANCHES IN BOSTON · NEW YORK · PHILADELPHIA · CHICAGO · ATLANTA · DETROIT ST. LOUIS · SAN FRANCISCO · DALLAS · LOS ANGELES · MINNEAPOLIS · CANADA: SEARS, LTD.

14 Please Mention THE INLAND PRINTER When Writing to Advertisers



KIMBERLY-CLARK CORP. (Est. 1872) NEENAH, WISCONSIN · CHICAGO, 8 South Michigan Avenue
NEW YORK, 122 East 42nd Street · LOS ANGELES, 510 West Sixth Street

YOU DEPEND ON AN EXPERT IN DESIGNING A DUMMY

YOU CAN DEPEND ON DEVILBISS FOR

# OFFSET PROTECTION

• The most attractive dummy you can get won't do you any good unless your printing job is free from offsetting. That's why it's also important to seek the advice of an expert before choosing a system for offset protection.

Ask DeVilbiss. With more than

fifty years' experience in building sprays, DeVilbiss is able to offer you equipment designed and built to meet your own press-room conditions. DeVilbiss Equipment is easy for your pressmen to use. It works successfully with every kind of press and with any ink on any type of stock.

DeVilbiss Equipment will stand up for many years in the most severe service. It can be put to work in your press-room at slight cost and without special preparation of any kind. Write for full information.

DeVilbiss' fifteen portable and stationary outfits are equipped with either one or two of these easily adjusted spray guns.

Equipment licensed for

use under U.S. Patent

No. 2,078,790



Eliminates offsetting . SLIPSHEETING . INK DOCTORING . RACKING . LOST RUNNING TIME

# SPEED UP PRODUCTION... CUT DOWN COSTS



True Rotary Press Advantages

Adapted to the Average Plant

Here's a press that brings to moderate runs and average jobs the speed, quality and time-saving features of rotary letterpress printing—a press that enables the average printer not only to meet competition but to beat it. • It all comes down to the simple fact that sheets delivered on the pile are what the printer is paid for—and the fact that the NET production of the Cottrell Claybourn Two-Color

Rotary is ordinarily greater than the *running speed* of any other two-color press built today. • If your problem is to speed up production and cut down costs—on short runs as well as long runs—write for information about the Cottrell Claybourn Two-Color Rotary.

spectively. Spray mechanism, left foreground, is extra equipment

C. B. Cottrell & Sons Co., Westerly R. I.

NEW YORK: 25 East 26th Street • CHICAGO: 332 South Michigan Avenue
CLAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE, WIS.

SMYTH-HORNE, Ltd., 1-3, Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1

CLAYBOURN DIVISION TWO-COLOR ROTARY PRESS

# Implicity of clipper features

cuts down delays, spoilage!

THE KELLY CLIPPER cuts both time cost and spoilage ... keeps you on the profit side. Complete visibility of the sheets at side and drop guides, and the simple adjustment features make it easy for your pressman to keep the job in register. The Clipper is built for both accessibility and simplicity throughout. Swing-away delivery makes planing down and quick changes easy with the form on the bed. The Clipper's one-shot lubrication and its quick-set feeder are important quick get-away aids to speedy production and increased profits. Compare these Clipper features with those of your present equipment...then refigure your last four or five jobs as if you had a Clipper. It will show you why Clippers are paying for themselves. Ask your ATF Salesman for a Clipper Press Sheet.



American Type Founders

200 ELMORA AVENUE, ELIZABETH, N. J.

BRANCHES IN PRINCIPAL CITIES



#### FOR LETTERHEADS...

#### AND DELIVER WITH CONFIDENCE!

There have probably been times when you have made deliveries of letterheads with your tongue in your cheek, because in spite of your excellent typography and presswork inferior paper has reduced the net result to a shoddy ill-appearing letterhead.

"Will this job 'get by'?" you may have asked yourself. Perhaps it will this time and the next, but sooner or later someone is going to sell your customer on the idea of a quality letterhead on quality paper and you will have lost a customer despite your craftmanship. No printer ever lost an account because he sold quality work on quality paper.

When you consider how much more you and your customers get for so little additional cost, how can you afford to pass up the opportunities offered users of the fine line of *Permanized Papers?* 

If you haven't seen recent samples of these quality letterhead papers, ask your *Permanized* Distributor to show you the new Portfolio of Letterheads containing specimens of the paper you can deliver with CONFIDENCE!

FREE LETTERHEAD RATINGS

Either to induce new letterhead jobs for your shop or to confirm the excellence of recent jobs you have done, send two copies of any letterheads on which you would like a rating by experts. No charge or obligation. Send to:

THE LETTERHEAD CLINIC WHITING-PLOVER PAPER COMPANY

Permanized Papers are manufactured exclusively by

WHITING-PLOVER PAPER COMPANY Stevens Point, Wis. 71-73 Murray St., N. Y.

BOND PAPERS . LEDGER PAPERS . THIN PAPERS . KEEBORD TYPEWRITER PAPERS



#### A NEW TYPE FACE DESIGNED BY RUDOLPH RUZICKA

We feel it a privilege to present this first type face from the hand of the distinguished American artist and engraver, Rudolph Ruzicka. In its structure Fairfield displays the sober and sane qualities of a master craftsman whose talent has long been dedicated to clarity. It is this trait that accounts for the trim grace and virility of the type in which these words are set.

We believe you will like the spirited design of Fairfield and appreciate its sensitive balance which invites reading. Five sizes are ready now—8, 9, 10, 11 and 12 point, each available with companion italics and small caps. The 6, 14 and 16 point sizes are in process. In accordance with Linotype's established policy, each size of Fairfield has been individually drawn and not cut from one set of master patterns. The wisdom of this technique will be apparent in the even color gradation throughout the range of sizes.

A booklet of specimens of the new type, including a note on the face by its designer, an essay on his work by W. A. Dwiggins and some reproductions in collotype of Ruzicka's drawings and engravings, is now in preparation. We should like you to have a copy and will gladly send it on request.

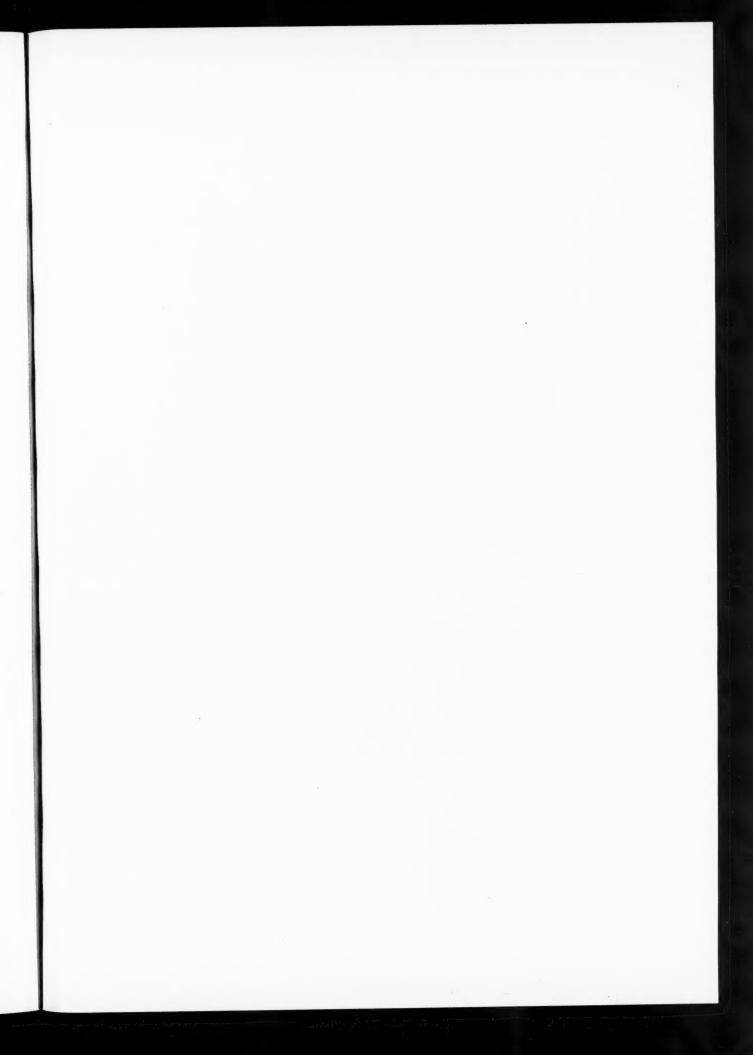
MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.

THE ALPHABET

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 1234567890 abcdefghijklmnopqrstuvwxyz 1234567890 1234567890





#### PRINTER'S PRAYER

Wilferd A. Peterson

To the Great Printer who prints in all the colors of the rainbow and whose type faces are stars and clouds, autumn leaves and sunbeams, snow flakes and flowers, this is my prayer: That I may set up my life to the measure of a man; that I may have the courage, win or lose, to follow the rules of the game; that I may point my life toward the things that count; that I may lock up within my heart idle tales, gossip, and words that hurt; that I may make ready for the opportunities to serve that come my way; that I may register in my memory the splendor of sunsets, the glow of friendships, the thrill of great music, and the mental lift of inspiring thoughts; that I may press forward in the spirit of adventure toward new horizons of achievement; that I may work and turn out worthy accomplishments; that the impressions I make on the white pages of time may encourage, cheer, and inspire all those who cross my path; that I may bind together in my own life all those positive qualities that make for happy, creative, triumphant living; and finally, O Master of Printers, help me avoid the disgrace of making pi of my life and guide me safely around the yawning mouth of the hell box.



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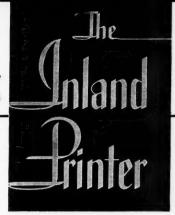
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Appreciation — The Advertising Art School, Capitol Engraving Co., Sam'l Bingham's Son Mfg. Co., Sigmund Ullman Co. Printed in four-color letterpress by the Southern School of Printing, 1514 South Street, Nashville, Tennessee. Text reprinted by permission of the copyright owner, The Jaqua Co., Grand Rapids, Michigan

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

A. L. Frazier, Editor



JANUARY, 1940 VOL. 104 • NO. 4

#### WHAT ARE THE COSTS OF OBSOLESCENCE?

Relieved of "peak" load production during "off" years, industrial research has gone forward making machines, including presses and other printing machinery, more efficient. Now is the time to check • By J. E. BULLARD

HERE HAVE BEEN ten years of business depression. During that period, billions of dollars have been spent in Government experimenting. Not all the experiments have turned out as they were planned. In some fields they have made it difficult to do a profitable business.

Labor has gained a degree of power it never had before. There has also been strife between labor unions which has made it difficult to do a profitable business in certain cases.

Times have been abnormal. Conditions have been abnormal. We, the people, have been more or less abnormal in these times!

Printers have been affected. Even though nothing may have happened to disturb the normal course of things in a particular shop, some of the printer's customers have probably run into one kind of trouble or another, and this has meant that they have not given him a normal volume of business. That's why that old press, which should have gone long ago, has not been replaced.

The future has seemed so uncertain that it was deemed unwise to invest any more money in the business than was absolutely necessary. So all of us have let obsolescence take its toll to a greater or less extent in our plants.

Nevertheless, industrial research has been going on as usual. New processes have been discovered; old ones improved. Science has been developing new products. Machine manufacturers in all lines, including makers of presses and other printing equipment, have used these last years to improve their products and make them more efficient so that the demand for them would be increased.

New metal alloys have been developed; new materials have been made practical for use where older materials were not entirely satisfactory in every respect.

Precision of machinery has been increased and ways have been found to do things which were considered impossible back in the boom days before 1929. The world of industry has had a vacation from peak production. During that vacation it has practically made itself over. Consequently, obsolescence has increased at an astonishing rate of speed. Before we realize it, the demand for what is really up-to-date may increase to a degree that will tax the factories' ability to produce such equipment.

Major business depressions seemingly have a way of continuing for ten years. That was true of the one which started in 1873 and others of like severity. There were fluctuations in those periods, of course, but the trend was on the downside. In some instances it seemed as if the Government itself was retarding prosperity. In others, it seemed that people just could not bring themselves out of their own defeatist state of mind. Actually, it appears to be just human nature which makes depressions last as long as they do. The real point of all this is that we have every indication of the corner, around which prosperity has been hiding all these

years, being far closer than we might imagine.

The public attitude toward labor is changing. Only a few years ago anything labor did to make it difficult for the employer was condoned. Now many practices are condemned, as is being demonstrated by labor laws some states are passing. Legislation which handicapped business was considered proper legislation only a short time ago. Now it is considered bad. The idea that business should be penalized as a sort of whipping boy for the depression is giving way to the idea that things should be done to encourage business so it can give jobs to all who will work.

We are also realizing that all who are able ought to go to work at a worthwhile job in private industry. When the public mind changes, business changes. This indicates we are on the eve of a real and permanent business pickup. It means also that an inventory needs to be taken at once of the obsolescence which has taken place in the shop.

Which press, or other piece of equipment, will have to be replaced? What must be junked just as soon as there is a real improvement in business requiring the shop to operate, not merely full time, but overtime? What are the trends in press manufacturing and other machines and equipment the printer uses? What changes are taking place in the shops themselves? Will the printing shop of the future be air-conditioned? Will the control of humidity be sufficient without special air-cooling

equipment in summer? Is the building in which the shop is now housed so obsolete it will be necessary to move to a more modern building before the quality of the work done and the efficiency of the shop can be brought to the desired level?

There are many questions in regard to obsolescence needing answers now—not later. If the printer must move within five years, he may be able to find a suitable location at a lower rental now than he will be able to find in even two years! There is an actual shortage of practically everything. There is a shortage of buildings, machines, and highly skilled labor. Because this shortage is not yet acute and apparent to all does not change the fact one whit.

Let business quickly reach boom time volume and it is not going to be easy to get work out on time. Neither is it going to be easy to get delivery on machines and equipment in the time desired. It won't be simple, either, to find new locations in thoroughly modern buildings; and the demand is likely to be such that rentals in recently erected buildings will be high. If a printer considers constructing a building of his own, he will probably discover contractors are so busy and are having such difficulty in finding experienced and skilled labor that building will be greatly delayed.

This depression that we have been having started back in 1929. There are thousands in the highly skilled craft groups who have lost much of their ability because they have not worked at their trades for years. Some have gone into other lines of work. Some have died. Some have retired because of advanced age. Not enough young people have been trained to replace the older ones who will never work at their trades again. Not all who have been trained have acquired the skill that comes from practice. There has not been enough work, or enough full-time work, to gain sufficient experience. Some have worked on Government projects so long that it is going to take time for them to become reaccustomed to private organizations and their pace.

To a degree greater than will be realized until there is a real improvement in business, labor itself is obsolete. It will be necessary to train inexperienced young people to meet the requirements. The shop that realizes this, and starts training as soon as possible, is likely to find itself in a much better position than one which puts it off.

A printer may have the most modern shop possible, be located in a thoroughly modern building with every piece of equipment new and up-to-date, operate with maximum efficiency at minimum costs, turn out the best possible work—and still be severely handicapped! You can't get work done without the aid of people who know how to do it. People do not know how to do work they are not trained to do. They cannot acquire real skill without experience. They cannot get this experience unless there is work to do.

What promises to hold business back more than any other one thing is lack of skilled labor. It is going to take time to train people. It is going to take time for them to gain the experience they must have before they are really skilled. This means, for one thing, that greater dependence than ever before will have to be placed on the machines. Any machine which takes the place of skill on the part of the operator makes obsolete any machine which does not do it to an equal degree. With a

lolder Facts

Putting "pep" into an advertising folder means mixing brains with printers' ink and machinery. An odd shape, an unusual fold, an uncommon color combination — any or all of these help to move the goods off the shelves. Especially if the folder carries the dealer's name and address. Make a note now, "See Francis on the next folder."

Sound logic in this advertising copy from The Charles Francis Press, New York City

skilled operator, it may be possible to do just a fair job on the old machine. With an ample supply of skilled operators, the old machines may serve for a time. Lacking these workers, however, the machines are a serious handicap.

There are more angles to this obsolescence problem today than in normal times. It is important to examine them now because we can be certain-as certain as we can be of anything-that there is going to be a marked improvement in business conditions within the near future. There is time to examine the problem now. There is time to make thorough preparations for a decided upturn in the volume of business done. There is no question but that the shop which is best prepared is the shop which is going to do the best business and make the best profits.

#### Forty-four Years Record!

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Forty-four years is a long record in any business or craft—even in printing which, perhaps, leads all others in its percentage of veterans. Still more remarkable, however, is forty-four years of service with one firm in a city as fast-changing as Chicago.

Yet, Arthur E. Morris, who went to work for Gunthorp-Warren Printing Company five years before the turn of the century, in September, 1895, has such a record. Starting as an apprentice and graduating to ranks of full-fledged printer, later foreman and superintendent, he is now a sales-office salesman, service man, and estimator for the Gunthorp-Warren Company—a position he has held for seven years.

It's in the blood of the Morrises to be printers, or to be closely connected with the printing business. Mr. Morris' grandfather was setting type by hand over a century ago in London, England. His father, too, was a printer in the Old Country until he decided to try his fortune in the United States and brought his family to Chicago. That was in the early eighties of the past century.

Soon after his arrival, the father obtained a position as a compositor for the old Chicago *Times*, famed as a crusading newspaper of its day under the able editorship of Wilbur Storey. When machine typesetting replaced hand setting in the composing room of the newspaper, the elder

Morris went into business printing. It wasn't a long time after that when young Arthur began his apprenticeship at the Gunthorp-Warren plant. "I can well recall the coming of machine composition into commercial printing. My firm was, I believe, the first commercial plant in Chicago to have one of the first models," says Mr. Morris, "a marvel of its day."

It is his opinion that automatic typesetting machine remains the greatest invention since the coming of printing itself. That goes not only for the printing industry, but for practically all industries, Mr. Morris feels, for machine typesetting had enabled the distribution of information and knowledge, in permanent form, to take its next long step forward, centuries after Gutenberg.

While adjustment to the machine era in typesetting had a temporary disturbing effect on some printers, Mr. Morris points out that it soon made more jobs for printers.

"In my early days as a printer, the ten-hour day and the six-day week was the regular schedule," he says, "quite different from the working hours now!" For this, too, he gives the machine a good share of the credit. When questioned as to what he thought of the future of hand composition, Mr. Morris said, "There will always be a need for good compositors, men who know type-spacing, layout, and display." When asked to give his opinion regarding the much talked about question of offset versus letterpress, he replied, "There is a big place for both."

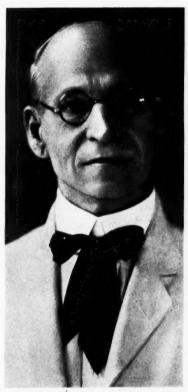
Also in the printing business, or in closely related work, are six of Mr. Morris' brothers, while the tradition is being ably carried on to the fourth generation by two printer sons: Earl and Edward. Irving, a third son, was formerly a printer. He is now an advertising manager. That's sticking pretty close to the fold of printing! Mr. Morris' chief hobbies are gardening and fishing.

#### Good Idea-Wants More

We are enclosing another of our blotters printed in gloss ink, and if you check you'll find the original idea as well as the copy was born in The Inland Printer. Also, we hope to get more good ideas from our favorite trade magazine.—O. Chancey, Buffo-Anderson Printing Company, St. Louis, Missouri.

#### "Uncle" Jesse's School Did It!

• THE FRONTISPIECE of this issue of THE INLAND PRINTER is a product of the flowering of the Southern School of Printing at Nashville, Tennessee. It speaks for itself as the work of a great school which is now entering its third decade. The story behind the frontispiece and the famous school from which it came is largely the story of Jesse Eugene Mickel,



Jesse Eugene Mickel..."Uncle" to hundreds

who is "Uncle Jess" to 500 graduates and students of the school as well as to thousands in the printing industry.

Uncle Jess... wise teacher, sympathetic counsellor, and good friend... came to the school as its superintendent in 1920. He has held that position ever since. The second day of this new year he celebrated his seventieth birthday. His finest remembrance on that day was his living monument to the printing industry, hundreds of his former students—a large number of them executives—at work as graphic arts craftsmen.

Uncle Jess was born in Calhoun County, Michigan, on January 2, 1870. He was fortunate in the "choice" of a printer-brother who was his first employer. The family was living in Brown County, Texas, when "Dad" Mickel, the affectionate title by which his brother was known in the industry, gave young Jess (age twelve) a case of pied nonpareil to set up. That was in the office of the Brown County Banner, first of several newspapers for which Uncle Jess worked in his long career as a craftsman and shop executive.

In 1887, he was working in a printing shop in Lincoln, Nebraska. In 1890, he took charge of the pressroom of the Daily Commercial, of Ogden, Utah. He returned to Nebraska, married, and worked at his trade there until 1896. His next newspaper position was that of superintendent of the Cedar Rapids Daily Republican and The Evening Times, of Cedar Rapids, Iowa. Lincoln, Nebraska, welcomed him back as superintendent of the Daily Star in 1903.

Three years later began one of his most colorful and adventurous periods when, in 1906, he headed for the revolution-harassed Mexico of those days to become superintendent of the Mexican Daily Herald and Evening El Heraldo. Learning to speak fluent Spanish, becoming acquainted with the country and its leaders, and getting out his newspapers kept him occupied in the land of our southern neighbor from 1907 until 1914. But when Madero ousted Diaz and things started popping in earnest, he made plans to return to the peace and tranquility of the United States. He found it in the southern city of Knoxville, Tennessee, where he accepted the superintendency of the Knoxville Lithographing Company and became, later, secretary of the Knoxville Printers Club, an office he later filled for the Memphis Printers Club. Destiny, however, had planned that Jesse Eugene Mickel's contribution to the printing industry was to be extended and multiplied beyond the work of a print-shop executive.

Within the year after his first mentor, E. P. ("Dad") Mickel, conceived and launched the Southern School of Printing, Uncle Jess was there as its superintendent. Here he has created his legacy for the industry...hundreds of trained, young printers who will carry on his fame and his standards of craftsmanship. Many will be

teachers themselves in schools and shops throughout the nation.

Statistics can be heart-warming and illuminating. A recent survey, made through questionnaires sent out to the last 500 graduates of the school, brought back reports that would make any school very proud. They are particularly a source of joy to Uncle Jess-for they showed that

83.2 per cent of graduates answering were still actively engaged in the industry, and, if they were to start over again, they would follow the same path. Typical was the comment, "We would start out again getting our training under Uncle Jess at the Southern School of Printing." Of what tutor and friend could more be said as a tribute to his mentorship?

"We also organized and appointed a supervisor for each operation. A supervisor was one who showed special aptitude for that particular phase of the work while attending class. For instance, we had one student appointee look after all stone work and check alignment of pages. Another checked proofs, presswork for color . . . and gave final okay before running."

Long before the presswork was in progress, however, the students were working out the preliminary mechanics of their projects. "It was required," says Mr. Morrow, "that each student make his own drawings and scale them to size, or, in some cases, set them in type and rule form. In this manner each student had the opportunity of securing the practical knowledge of handling a piece of copy from start to finish."

Certainly, the finished product, the articles, composition, presswork, and bookmaking are a tribute to the instruction of those in charge and the diligence of the students. Although details of the many praiseworthy features would tax our space, as an indication of the coverage of the book, here are contents and the names of the respective authors of the various subjects: "Book Specifications," William James Lancaster; "Determining Margins," Frederick Ludwig Kelso; "Estimating Type Pages From Copy," Edwin Rohm; "The Editing of Copy," William Hughes; "Monotype, Keyboard and Caster," Wayne Nagle; "Assembling Type-Book Composition," Howard J. Shaneberger; "Makeup," Peter Lisinichia; "Imposition," David W. Parks; "Presswork," Joseph H. Paul; "Bookbinding," William C. Kaiser; "Photoengraving," Walter H. Lerch, "Electrotyping," T. C. Wright. An appendix, notes on the book, a glossary, and index complete the book.

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As a tribute to Mr. Mack the students made a set of book ends out of shop metal and discarded brass rules to hold the autographed copies each one had presented to him. The fronts of the book ends were electros of the plant's main entrance.

#### Mack Students Create Own Book

• IF THERE IS a better way for the students of a school of printing affiliated with a great printing establishment to demonstrate what they have publish a book about their shop we? would like to know about it!

That's what students at the Mack Printing Company, of Easton, Pennsylvania, have done. Their product, "Thru the Shop," is a 6 by 9-inch that, to let Mr. Morrow say what he thinks of the students' efforts.

"The book is . . . hand made throughout," he tells THE INLAND learned than to write, print, and PRINTER, "and represents two school terms of fifty evenings (three hours an evening for each student).

> "The book was planned as follows: "Forty-five hours of lecture work by the round-table conference methods, with visitations between conferences



Printing students outside main entrance Mack Printing Company, of Easton, Pennsylvania

volume, of 109 pages, completely illustrated, and bound in brown linen. The binding, too, was the students' work. Their ingenuity unbalked by lack of a standing press for pressing the books after casing-in resulted in building their own!

The students' dedication of the book reads, "Dedicated to our employer, Harvey F. Mack, who made it possible, and to our instructor, William J. Morrow, Junior, whose untiring efforts have brought about its completion." It is only fair, after

to analyze phases of printing, such as photoengraving, electrotyping, rotagravure, et cetera, foreign to our plant.

"After receiving this instruction, assignments were made so that the individual students could do certain research work in order to compile and write their particular articles. Then, each student wrote his assignment, estimated type for it, designed the pages, set them in type, read proof, made up, locked up, and printed his pages on a proof press.

#### Very Good Way to Advertise

I find that the monthly printer's mailing piece is a very good way of advertising my business .- James A. Viviano. The Lincoln Printing Company, Passaic, New Jersey.

#### Silk-Screen and Older Methods, Joined, Give"It"

• Want a formula for something novel and salable in a graphic arts product? Here it is: Take two good, long-used ideas (or processes), combine them in an attractive, practical, economical way, and you have a resulting product that brings volume and profits, provided, of course, it is well promoted.

Plow & Watters, Limited, of Montreal, is just one of many firms which is proving that the marriage of two established processes brings profitable offspring. It has united silk-screen and letterpress to produce brochures, direct-mail enclosures, and counter cards which have qualities unique in their field. Furthermore, on short runs, they give opportunity for considerable savings.

Here is the way A. C. Scott, sales manager for Plow & Watters, puts the proposition and its practical angles in concrete terms.

"I am not telling anything new when I say that ninety-nine out of a hundred advertisers are always on the lookout for something new," he says. "That applies to all types of work—booklets, folders, or display cards. The novelty is probably our best selling point for the combinations of silk-screen and letterpress work we do."

Going on to the next question that comes up in the printing buyer's mind, "What is it going to cost me?" Mr. Scott says, "Cost very definitely has a place in this picture. All jobs are figured two ways, straight letterpress and combination. Our proposition is based upon the less expensive of the two."

The limitations of savings come as the quantity of the run mounts, the slowness of the silk-screen process offsetting the savings in color plate costs.

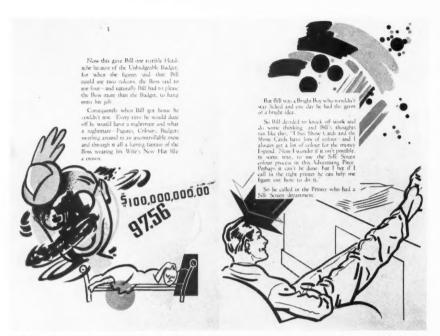
Mr. Scott frankly admits "that the process is not practical beyond a run of, say, one thousand. After this, he says, "due to the comparatively slow speed of silk-screen production, it is

POWDER SNOW in Canada CANADIAN NATIONAL RAILWAYS

There are six colors in this  $19\frac{1}{2}$  by  $29\frac{1}{2}$  inch poster, in addition to black, gray for snow shadows, and white of the stock. Sky is deep blue, Skier is costumed in blazer of brown, green, and buff checks; collar is red, cap black; mittens blue and black. Skis are yellow. Contour given face and neck by skilled air-brushing in brown. Main headline black and copy block in upper right-hand corner is white of stock. This is all silk-screen

much more economical to go into either letterpress color or one of the lithographing processes." As a consequence of this fact, only a fraction of the company's business is, so far, in combination work. But here is a significant fact worth noting by every printer: a great part of the silk-screen-letterpress business is new business, plus work that was not being done, jobs that needed two colors or more but weren't being done in two because they couldn't carry the cost.

"Our venture into the silk-screen business," Mr. Scott continues, "is not an attempt to compete against engraving houses or letterpress printing. It has been done in an effort," he says, in a well chosen expression, "to bring to life what might be termed a 'still-born' market. In other words, there are a lot of small runs where color is absolutely necessary to do a proper job. From a cost standpoint, due to the shortness of the runs, letterpress or lithography is out of the question."



Double spread in "The Unbudgeable Budget." Size 9 by 12 inches. Illustration lower left corner in red, mauve, blue, buff, and black; upper right, green, blue, red, yellow, and mauve. Figure in lower right in black, solid arrow yellow, outline mauve. All the illustration work by silk-screen process. The text matter is done by letterpress. Colors give pictures poster brilliance

"In the past, a lot of these jobs we are now producing would never have seen the light of day."

Getting down to cases, to illustrate this point, Mr. Scott points to a loose-leaf insert job done for the salesman's portfolio of the McCall-Frontenac Oil Company. Here was a

series of twelve folders with only 500 needed of each kind. Obviously, the cost of two-color plates would have been prohibitive for each of these folders. Done by the combination process of silk-screen and letterpress, however, they had all the glory of brilliant poster red and blue, and selling punch color only can give. Nor could oil printing inks give the brilliance that the silkscreen colors (artists' paints) lend to the Indian-head emblem on the cover-in the head-dress of the Indian, and his features, in sparkling red -offset by deep blue for the hair and the circle that frames the emblem.

But dealers and manufacturers are not the only ones who find the combination of silk-screen and letterpress, or silk-screen and lithography, the answer to additional colors at a cost in line with a small run job.

In a 3,000 run of a catalog for the Velvasuede Lingerie Company, of Montreal, the garments are given color—pastel pink, green, blue—red and purple. Figures are outlined in black. An all-over cover design in black and dark blue is likewise a silkscreen job. Letterpress is used only for the text.

In the several samples sent to The Inland Printer by Mr. Scott the average run was 4,000 copies. The smallest was 500 and the largest was 7,500.

A complicating element in printing for Canada is the fact that in the eastern provinces both French and English are spoken—a headache for advertisers.

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"The national advertiser must of necessity, therefore," Mr. Scott explains, "reproduce part of his literature in French and part in English. In view of the fact that no cuts are required for combination work, we are often able by this process to solve his bi-lingual problem at a minimum of expense.

There is a surprising range of application and demonstration of flexibility exhibited by the various specimens Mr. Scott has to support his case for the advantages of combining silk-screen and letterpress.

For example, in the "Velvasuede" booklet, three different papers were



Center spread in "Velvasuede" catalog. Figures outlined in black and a different color, or color pattern, applied to each by silk-screen. Colors used: two blue tones, red, green, pink, purple. 10 by 14 inches

used, namely, text, offset, and coated, which "shows that there are very few papers to which the combination of process idea is not adaptable," as Mr. Scott says. Another point he makes is that "silk-screen's use is not restricted to large splashes of color, as many printing buyers believe." Near hairline width strokes in illustrations, ten-point size numerals, and delicate script lettering are ample proof of this statement.

What is ahead for this development in graphic arts? What other children will be born from this marriage of silk-screen and "orthodox" printing? What will be done south of the border? While a large country in area, Canada has a much smaller population than the United States. Runs of 5,000 booklets, for example, are common for a large advertiser who, in the United States, would probably need 50,000 to 75,000 for the same coverage, as Mr. Scott says.

But there are plenty of orders in the small run groups that are "naturals" for the combination on both sides of the border! We'll be watching for more productions like those of Plow & Watters from enterprising printers in the United States.

#### Magna Carta

Near the close of 1939, an event of particular significance to the free press of America, and of all English-speaking peoples, took place in Washington, D. C. At the Library of Congress, Lord Lothian, British ambassador to the United States, turned over an original copy of the Magna Carta to the Library for safe-keeping until the cessation of the European conflict.

Archibald MacLeish, Librarian of Congress, accepted the custodianship of this document which marked the beginning of free speech and a free press for the Anglo-Saxon peoples. When King John of England was forced to agree to the Great Charter, in 1250, these rights were unknown. The guarantees, granted in the Charter, paved the way for them in the American Constitution over five hundred years later.

There are only three other original copies of the Great Charter. One is in Lincoln Cathedral and the other in Salisbury Cathedral, in England. The copy now in the Library of Congress is regarded as the best preserved of the three.



#### Paper Dictionary

The "Dictionary of Paper" will put into the hands of users, as well as makers, of paper a practical book for quickly finding the definitions of various types of paper. Likewise, it defines pulp terms, waste paper stock and other materials used in the manufacture of paper. To make this work thoroughly authoritative, the American Pulp and Paper Association set up a committee on classification, definition, and grading of paper three years ago and it selected twelve specialists from the various branches of the industry to help compile the work.

The final task of correlating, supplementing, and editing the material was done by the Institute of Paper Chemistry. Because printing consumes a great part of the paper tonnage turned out by the mills, an additional feature of the dictionary is descriptions of printing processes.

There are four sections to the book: The Philosophy of Definition; Classification and Definitions of Pulps; Classification of Waste Materials; and Definitions of Papers, Boards, and Papermaking Terms. There are 3500 definitions in the latter section. Production on the book is being rushed so that copies will be available by about March 1. Readers can secure copies through the book department of The Inland Printer when they become ready for distribution. Price is \$4.00, postpaid.

#### The Complete Desk Book

Here is a book for the boss to give his typist who has her woes with spelling and punctuation, and for the young copyholder who aspires to be a good proofreader. It is for the writer of copy (any kind)! In short, it is for anyone who has to work with the printed or typewritten word.

Of the writing of such books as this, desk guides to correct English, there can be no end, for new usages come in and practices change even though they be gradual. New compendiums of this kind are needed at intervals to keep the record up-to-date. "The Complete Desk Book" does this job exceedingly well, besides it is easy to read. As for its claim to completeness, it is about as complete as a single volume, desk-size work of its kind can be.

There are eighteen sections in the 374 pages, beginning with "The American Language as a Basis for Style," and ending with "Transition to Type and Paper." In between there are such practical, but advanced, subjects as "Preparing an Index," "Transliteration of Foreign Languages," "The Researcher's Sourcebooks," and "The Parts of a Book; Their Form and Function." These are seldom found between the covers of a volume which also covers basic subjects as "The Practice of Punctuation," "Misuses of Grammar," and "Capitalization."

There is nothing of the pedantic in the book. It makes decidedly pleasant the task of becoming acquainted with the best methods of handling word division, compounding, and all the factors that complicate the work of writers and editors.

"The Complete Desk Book" traces the origin of style and usage in clean-cut, lively English, the kind he could well adopt should the reader be seeking a good writing style to emulate.

Here is an example of the usefulness, as well as the readability of this new reference book for the printer's library: "The basic rules for punctuation cannot cover all the cases likely to arise. Writers must be guided by logic and common sense, so as to best bring out the meaning, omitting every point that does not make this meaning clearer. When revising manuscript, if it is found that an author is economical in his use

of 'internal' points, additional punctuation should not be inserted unless the omission slows up reading or confounds the sense. If the copy forms part of some publication on which various people are collaborating, it is obviously essential to maintain strict uniformity."

The student copy reader is thus shown that *consistency* of style is the goal to be achieved rather than trying to stick tenaciously to a set of hide-bound rules which cannot fit every case.

Importance of careful punctuation for correct meaning, on the other hand, is emphasized in such interesting ways as the footnote on page 101. It tells of the extra comma inserted in a tariff bill by a clerk of the United States Congress which cost the Government a \$2,000,000 loss in import revenue before it was discovered and corrected.

The jacket of "The Complete Desk Book" calls it "a modern encyclopedic manual for the man or woman who works with words." Until a bigger book of its kind is born, it doubtless merits that the adjective for it covers its subject with commendable thoroughness.

"The Complete Desk Book" is by C. O. Mawson and John Robson. It can be purchased from the book department of The Inland Printer for \$2.50 postpaid.

#### **Produces Color Guide**

Faber Birren, who has written articles on the use of color which have appeared in The Inland Printer, is author of a brochure, entitled "The American Colorist," which carries the subtitle, "A Practical Guide to Color Harmony and Color Identification." It is published by The Crimson Press. In the preface, the author suggests that the book "has been designed to simplify the problems of color harmony and color identification," It does this in a new way.

In the presentation of "The Color Circle," printed in colors, the author shows standards which "have been balanced in accordance with visual and psychological laws of color," and the opposite pairs of which are direct visual complements. He explains in the text matter that "because the eye sees neat organization in the hues of the color circle, different types of beauty may be planned just as one might strike melodious chords on the keys of a piano."

Twelve color charts are shown at the end of the brochure, in each of which is presented variations of one color in "shades, tints, and tones" showing "perfect analogy in all directions-horizontally, vertically, or diagonally across the chart." These are said to have been worked out on a scientific mathematical basis, "accomplished through careful visual color chart measurements." Thus by the use of forty-five squares for each of the twelve charts, ranging diagonally in one direction, from full color to white, and in the other direction from full color to black, 540 variations are presented. Each "family" is presented successively as follows: red, orange, chrome, yellow, leaf, green, jade, turquoise, blue, violet, purple, and magenta.



### DIRECTOR OF PUBLIC RELATIONS FOR HORNER PRINT

Don't worry-if you stumble—a worm is the only thing that cannot fall. Yea man, and believe you me, it's pretty hard to keep from stumblin' just a little now and then. Anyway, the thing we all want to do right now-is to get goin'. With Thanksgivin' over-whether you celebrated the Republican or the Democratic one-we sure got plenty to be thankful for in the American Way. Christmas is not far away, and that presents an opportunity to say-"Thank You" to customers, salesmen, dealers, jobbers, and all those whose good will means somethin' to you. We can help you with special printed messages, Christmas cards, or advertisin' good will specialties. Contact us now, please. Thanks—Jimmy.

Ray C. Dreher did this cartoon in reverse silhouette for house-organ of the Boston Insurance. Copy from Horner's, Chicago

#### Active in Print Shop at 91!

Are you, by any chance, considering retiring somewhere around the age of seventy? Do you feel you owe yourself a well earned rest after reaching the biblical age of three score and ten—and after giving several decades of faithful effort in the ranks of the graphic arts workers?

If your answer is yes, to either of these questions, you ought to have a good, heart-to-heart talk with Lysander Hord—like we did a few weeks ago. You see, Lysander got into the printing business as a lad of seventy-one (yes, 71 not 17) and he has been growing up with it for the last twenty years.

It was in 1920—after leaving the flour milling business in Aurora, Illinois, where he had been a prosperous miller, that he decided to get into the printing business. He had come to Chicago where an only son lives. He chanced to see an advertisement by the R. R. Donnelly & Son Company for a checker. So, with his "legs and feet still in good shape, a perfectly serviceable pair of eyes, and most of his own teeth," as he puts it, Lysander saw no reason why he wasn't as good a candidate as any.

Over the head of the employment clerk he succeeded in reaching the attention of R. R. Donnelly and promptly sold himself. He was given the job of making hourly inspections of the counting recorders on gathering, stitching, and other machines in the bindery and making a report to his boss, Grover C. Penrod, production manager.

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So satisfactory was his work that when Mr. Penrod went to the Cuneo Press in Chicago to superintend production, he took Lysander with him. That was a mere twelve years ago!

During all his years in the printing industry, Lysander has not lost a day through illness. Blizzards, zero weather, the most torrid summer days, find him boarding his street car to ride several miles and arrive at his work by eight o'clock. He works right along with the rest of them, on his feet a good part of the time, until five o'clock P.M.

If you want the recipe for this kind of a life that can begin all over again at seventy and make good in a new business, here it is: "Never hurry, never worry." That, says Lysander, is what keeps his eternal youth—that and sleeping his regular eight hours, as a young man should.

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#### Waverly Press of Baltimore Tells Story in Profit Terms

• Top ranking printing organizations produce such extraordinarily fine jobs, practically always, when they prepare advertising for their own business, that it's a mystery more of it isn't done. More forcibly than ever, the expertly executed pieces shown above remind us of the fascinating, selling story printers have to tell—and how well they can tell it!

Institutional copy becomes selling copy when the printer tells the buyer of printing, "Fireproof, of course!" as one of the subheadings in the Waverly Press brochure "Design for Working" says, and the B. of P. learns that his copy and cuts are protected while in work. Likewise "Year-round Air Conditioning," glass-brick windows and good interior lighting that give "real seeing ability" under all conditions affect the value of the printed product in a decidedly direct manner. These are other points brought out in the brochure.

Note the page illustrated in the lower right-hand corner of the group: A sample of the most powerful kind of sales dynamite on the market, facts on the actual, economical solution of a problem for a magazine publisher. Case No. 2, in this series, is particularly interesting, the copy a real eye-opener. It is: Publisher; Seventh Annual Poultry Congress, former congresses in Europe, proceedings published in countries where meetings were held; Publication, the proceedings of the Congress; Problem, to publish the proceedings at a cost within the budget of the Congress. Result of the Waverly analysis was that although competitive bids had indicated

a cost of 20 per cent in excess of the budget, the Waverly Press agreed to produce the volume at the budget figure if given a free hand in the design.

The finished product was in every respect typical of the high standard of Waverly publications with no sacrifice in workmanship or materials, yet the budget figure was held to as agreed.

That potent piece of publicity for Waverly from Waverly's presses is in a 12-page letter-size booklet with a form letter printed in typewriter type under the letterhead design. It begins, "To be read easily, rapidly, and with a minimum of eye-strain is the chief desideratum of any printed material. To be set in a format giving minimum cost per word per copy is of nearly equal importance . . . . . " and the case histories support this thesis.

Finally, in the trilogy of sales and good-will building Waverly publications... and just as far above par... is the largest of them, "A Trip Through the Waverly Press," page size 11 by 14 inches. A specimen page, showing the movie strip type illustration bleeding off the page, top and bottom, is at the top, left, in the illustration. Strongly emphasized throughout the text is the theme that you get more for your money at Waverly which is a tune that sounds sweet in any advertiser's ears.

Each page in these publicity pieces tells its own silent story of quality in composition and presswork the customer gets at Waverly, in Baltimore. That's important!



#### **Double Duty Piece**

Here's a mailing piece economy idea that makes a direct appeal to the pocket-book of the manufacturer or jobber who sells to dealers. Instead of a broadside that is read and thrown aside, the one prepared by The Bryant Press, of New York City, for the Ruberoid Company, serves as a window, or a store interior, display piece. In other words, after selling the dealer, it follows up by helping to sell the product to the retail customer by attracting his attention to the merchandise in the store.

The piece as a self-mailer measures  $8\frac{1}{2}$  by  $11\frac{3}{4}$  inches. Opened for mounting on the panel window background of a hardware store, or fastened to an easel stand on the counter, it measures 17 by  $21\frac{1}{2}$  inches.

Opening the first fold, the dealer reads copy addressed to him. It leads off with: "The enthusiastic acceptance of the new RU-BER-OID Textured Asphalt Shingles gives you a golden opportunity to make money." Four paragraphs of copy follow. Then, in red, at the bottom is this copy: "Inside there is an attractive announcement to home owners . . . use it as a wall hanger or window display." The dealer, opening to the inside spread does indeed find an eye-filling display—under the heading, ". . . Again, New Roof Beauty with Ru-ber-Oid."

The background of the display piece is a subdued airplane photograph, in blue, of an attractive residential suburb. Into this background, are inset three natural color, close-up views of the shingles showing their wood-grain texturing, as they look when in place on the roof.

On the first fold of the mailing piece was attached a return postcard which the dealer could send in for samples. Within two weeks after the mailing, 1,000 of them had done so. Further proof that the combination dealer-consumer mailing piece deserved the award it won for The Bryant Press at the Fifth Annual Exhibit of the New York Employing Printers Association.

We believe, in addition to a finely executed piece of composition and presswork, The Bryant Press has opened up a grand opportunity for new business for many printers by pointing the way to combine dealer and consumer promotion material in a single piece. Who'll be next to send in a double-barreled job to the IDEA FILE? The added sales possibilities of such pieces more than compensate for the additional time and trouble needed to work them up.

#### Anniversaries

America is coming into more mature years. In whole sections of the Middle West, this summer, cities and towns were celebrating their one-hundredth anniversaries. More will be doing it next year, and the next, and so on . . . for a long time to come.

As cities reach the century mark, their seventy-fifth, or fiftieth anniversaries—so do the industries, stores, and institutions that kept them going and growing. Both the cities themselves and the industries are live prospects for printed publicity as they prepare to celebrate, and tell visitors and customers of achieving one of the major mile posts in their various histories and their industrial progress.

Chambers of Commerce, civic clubs, and other organizations that sponsor community-wide celebrations will welcome printers who bring them ideas for anniversary souvenir books and promotional pieces which advertise anniversary celebrations. For example, a Golden Anniversary Book for a city incorporated for fifty years could be made up largely of pictures culled from the files of fifty years ago, such as street scenes, school buildings, store interiors, prominent people of those times. Then, in contrast, there would be modern views of the same spots



Upper illustration shows the Ruberoid piece unfolded for use as a point-of-purchase promotional piece by the dealer. Below is the broadside folded. It went out as self-mailer

as they are now—the story in pictures brought up to date.

Such souvenir books, sponsored by a municipal organization, with advertisements from merchants and other business and professional men, sold at a nominal price, will more than pay their own way for the sponsors and make a profitable project for the printer.

Cover colors of such books suggest themselves in the case of golden (fiftieth) and silver (twenty-fifth) anniversaries. In the case of a Diamond Jubilee, the seventy-fifth anniversary, something with plenty of sparkle—! An almanac or the Public Library will supply data on what symbols or materials represent intermediate holidays.

While cities and towns celebrate anniversaries now and then, some business organization is ready to observe one right now in nearly any city or town. Another will be having one next month, perhaps, and next year there will be others. Anniversaries are a constantly recurring outlet for printed advertising and publicity and alert printers can create much new business by getting to anniversary-anticipating business organizations early with an idea, or ideas, that they can use to publicize their coming to ten, twenty-five, fifty, or more years of age. An anniversary can be celebrated in most any year, but practice seems to have fastened on years that are multiples

The Hewitt Rubber Company, of Buffalo, New York, celebrated its eightieth anniversary this year by starting a house-organ. Begun as an anniversary project, such an idea, sold to an industrial firm by a printer, could continue as a steady income-producer for many anniversaries. Check up on the firms in your area that are having anniversaries!

#### Guide Books Needed

It won't be many months now before the vacation season will be with
us again. That means motor and rail
tourists will be looking for literature to tell how to reach places and
what to see and do after they get
to them. The alert printers who make
the early approaches to hotel and
resort managers; bus, boat, and
other transport line superintendents;
chambers of commerce advertising
committees, and other individuals or
groups who have to plan and dis-

tribute literature for vacationists are, obviously, those who'll get the cream of the business . . . and the bulk of it!

Illustrated maps, guide books to places of scenic beauty or historic interest, shopping directories, all these and others that may be of value to travelers or vacationers in unusual "extra" use for the book. An inserted sheet in the front read, "May you find Happiness and Contentment as you travel The King's Highway with The ROGERS (signed in ink, Carolyn and Harry) Christmas 1939." Without the date and the personal signatures it could be a dedication to the public at large.



Specimen page of copy and illustration from "The King's Highway," guide book to the missions of California, published by Harry Rogers. There are like opportunities elsewhere

particular localities only will be needed to answer the millions of questions strangers will have in June, July, August, and September. Information for those pieces can be garnered now . . . the dummies can be made up in the early months of the year . . . the literature should be published and ready for mailing and local distribution well before schools close in the spring. That's when the vacation season gets into full swing and when the sponsors of vacation pieces and advertisers in them start reaping the profits from being ready early.

An especially glorified, really de luxe, guide book that forcibly emphasizes what can be done with pieces of this kind is one entitled "The King's Highway," which tells the story and illustrates in full color the historic missions of old Spanish California which can still be seen by travelers in the Golden State. Incidentally the copy of this book received at The Inland Printer's IDEA FILE desk last month, showed an

The next page has a small block of copy in italic about Father Junipero Serra, the Franciscan Friar who founded nine missions in California. Then follow twenty-one pages of text describing the missions. Interspersed are seven pages carrying tipped on, four-color process illustrations of outstanding examples of the early missions—one to a page. Only one side of a sheet is used for copy and illustrations, the reverse side being entirely blank in each case.

#### **Ideas From Cuts**

A good idea for a customer is seldom anything rare and startling. It's often just a case of putting one or two simple hunches into action—things the customer didn't think of—and getting a result that pleases him and sells a job. Just as an example, let's take the little folder that Wendell Holmes, of J. C. Holmes & Son, printers, of Chicago, Illinois, got out for the Modern Laundry and Dry Cleaning Company of the same city.

One day, he received a couple of sheets of roughly written copy on cleaning pillows—one of the many services offered by the Modern com-



Cover of booklet (3½ by 6 inches) telling laundry's customers about special service

pany. There were no headings, no suggested layout or format, no illustrations were asked for.

The printer used his ingenuity and common sense. He decided on a folder, 31/2 by 6 inches in size. He decided on a light, cream-colored stock with the type matter in blue-suggestive of cleanliness and hygienic handling of the laundry customers' bedding. Thinking a bit farther along this line of health and cleanliness, suggested an illustration of a good looking young nurse as an appropriate picture for the cover. It tied in with the title "Facts About Pillows." (Editor's Note: "Health Facts About Pillows" would have been even better!) The heading that Mr. Holmes wrote to go across the inside spread was "PILLOWS . . . for health's sake should be cleaned every six months."

At the bottom of page 3 was a paragraph of copy about telephoning for pick-up service. Here the printer added a cut of an alert girl taking an order over the telephone. Both the cuts of the nurse and the telephone order-taker were stock cuts, carefully selected from the cut library to tie in with the copy. Result: a folder that gave far more than the

customer expected and, we feel confident, paved the way to future business of this kind.

No print shop with a morgue of stock cuts need wait for copy to come in to put these cuts to work. Pick a prospect or customer that needs to advertise now and isn't doing it, search the cut files for two, three, or four cuts that will illustrate copy for a tentative folder, broadside, insert, or other piece that this firm or person could use to promote the business or service. Then, rough up a layout indicating copy space, heading, and those cuts. Now you're ready for a selling presentation that gives the prospect something to get his teeth into. He may have a lot of other ideas . . . but you have given him a tangible starting point to work from. Won't always work? Of course not, but it does in enough cases so that if you work the idea persistently the law of averages will bring a nice piece of plus business from this source.

#### Joining Two Items

Idea File has on other occasions shown how two useful items can be combined into one to make an attractive and convenient combination. The Walgren Printing Company, of Chicago, has just turned out an attractive blotter to advertise its own business which has a seven-inch rule printed across the bottom.

The slogan of the company "Make it your rule to use Walgren Printing" is imprinted in black on the white background of the seven-inch rules. If desired, the rule can be detached from the rest of the blotter by tearing it off along the perforations that separate it from the rest of the job.

At the risk of seeming to poach somewhat on the preserves of the "Specimen Review" section, we'd like to describe the blotter in a little more detail for the benefit of those who would like to sell a similar one to a customer.

The blotter measures 4% by 71/8 inches over all. The ruler portion is 5/8 by 71/8 inches. Above the ruler section is a light reddish brown panel, two and three-fourth inches wide. Along the bottom is the address and 'phone number of the firm, just above it on the left a logotype, "Walgren Printing" over a black cartouche. The letters on the black, in reverse, the color of the panel and the letters and parts of letters that extend beyond the cartouche are in black. In the upper left corner of the color panel is a copy block listing twenty-two different kinds of printing done by Walgren's. At the top of the blotter is an inch-wide white panel with the single word "PRINT-ING" in condensed letters threefourths of an inch wide, letter-spaced to fill the panel. Note how other firms could use this blotter!

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With "Printing" reading "Loans," for example, a finance company could list various types of financing it does. The slogan on the rule could be "Our Service Meets the Measure of Your Need." That's just one sample of its adaptation. Any town offers a dozen others for the enterprising printer to run down and turn into good, profitable jobs, created work.



The slogan "Make it your rule. . . ." is easily adapted to many lines of businesses, making this combination blotter and ruler an idea you can submit to a large number of customers



## Offset Technique

BY JOHN STARK

Ouestions about offset are welcomed

They will be answered by mail if stamped, addressed envelope accompanies letter

### Adjusting Ink Rollers

We have recently installed a lithographic rotary offset press, and we are having some difficulty setting the inking rollers and keeping them in proper adjustment to obtain good printing.—
L. S. J., Springfield, Massachusetts.

I would suggest that you try the following method of performing this operation. First, see that the rollers are in first-class shape, no loose or baggy skins in the case of leather rollers: no unevenness or irregularities on the surface in the case of rubber or composition rollers. Check over all riders and rollers to see that there are no worn or bent spindles; also check over replaceable brass roller cups on the press to see that none are unduly worn, for, if these preliminary check-ups are not made, you are starting with a handicap which no amount of skill or ingenuity can overcome.

In most cases, it is a good practice to work from the bottom up and set your form or plate inking rollers first. To do this, place a plate on your cylinder and build it up to the height required on the press you are operating, always using a micrometric gage for this purpose. Drop your rollers down on the plate and set them to just touch the plates with even contact so that they will feed the work when in operation, but not low enough to bounce when they reach the edge of the plate. Next, ascertain the correct position for your steel riders and, while your rollers are still down, set them to just touch the riders with even contact. Take care to avoid having them so tight that friction will be created when running. If this policy is continued all the way up, checking up the contact between all the riders, rollers, and storage drums, you will then be enabled to get the best results when commencing to run.

One very important point is to see that your fountain roller is in the best of condition, taking great care that it comes in perfectly even contact with the fountain and the storage drum when in operation.

### **Roller Difficulties**

We have had some difficulty with composition rollers on the offset press and we are somewhat confused because some rollers that have been in operation exactly the same length of time are just as good as new, while others have become swollen at the ends and somewhat out of true. Do you think this is due to some of the rollers being of inferior quality or do you think it is some mechanical difficulty?—M.K.R., Memphis, Tennessee.

It has been our experience with composition rollers that the quality has been very uniform, although it may be possible in the process of manufacture for one set of rollers to be better than another, but we do not think that this is the cause of your difficulty. You state in your letter that the ends of some rollers have become somewhat swollen and that the roller has become somewhat out of true. This condition would suggest that the rollers in question had been set too hard against the riders, thus causing friction to take place with the consequent result of the roller becoming

In reference to the swelling of these rollers at the ends, it is quite possible that at some time the oiling of the ends of these rollers has been neglected, thus causing them to heat up and soften the composition, This, then, would result in the swelling of which you complain. It is a good plan to oil the roller ends at least twice a day, thus insuring freedom from this difficulty.

We would advocate careful setting and adjustment of all rollers, adopting the principle of having minimum contact between rollers and riders, or distributing rollers. Also check up on all roller spindles to be sure none are bent or out of true.

### Wharf Lithography

Some time ago, a printer told us about a lithographic process in which a raised plate was used. He said it was not necessary to use damping rollers when printing by this process.

He said that he had seen some samples of this work printed in six colors and they looked very good. It was printed by a process called "wharf lithography" and was done in England.

Is any of this work done in this country and can it be done on a modern offset press?—Lithographer, Chicago, Illinois.

Many years ago, over in Europe, lithographic designs were transferred to zinc plates, then the design was raised by means of a nitric acid solution and printed on what is known over there as a Wharfdale letterpress flat-bed machine. This process was known as Wharf lithography, but the only relation to lithography was in the method of pulling transfers from lithographic designs and transferring them to the zinc plate prior to etching. Today, in this country, these raised plates are used in connection with the offset press for printing backgrounds on check work, etcetera, as well as for many purposes to which it is suited, but it has not, by any means, become popular for general classes of work.

#### What's in a Name?

What is the difference between deep etch litho plates and offset gravure plates? If they are the same thing, is it not misleading to call them by two different names?—Lithographer, Memphis, Tennessee.

There is no essential difference in lithographic press plates implied by the use of the two terms.

This type of lithographic printing plate is referred to as offset deep etched, offset gravure, or offset intaglio. Not one of these names, however, correctly describes the process referred to.

The terms gravure and intaglio are both symbolic of engraving according to Webster's dictionary, and the term deep etch is also misleading because a so-called deep-etched lithographic press plate is actually either an aluminum or a zinc plate which has the lithographic image etched very slightly below the surface.

By no stretch of imagination could this type of plate be considered either an engraved plate or a deepetched plate.

Regardless of the foregoing observations, this type of plate is now more commonly called an "offset deep-etched plate"—a name which has led to much misunderstanding because of the fact that the name implies that if the design is "deep

### Setting Dampers Right

I have been having some trouble with my damping on a 36 by 48 inch Harris offset press. It would seem almost impossible for me to avoid getting more water on the ends of the plate than in the middle. This condition has caused some of my jobs, which are chiefly color work, to print off register. I feel that I have tried almost every method of setting the dampers that I can think of, and still the results are far from satisfactory.—J. K. M., Albany, New York.

First, see that the dampers are built up to the desired thickness and covered with a good quality of molleton. Set the top damper lightly against the brass roller, perfectly even all the way across, then drop Set your underneath damper in contact with your plate the same as your top damper. Keep your water fountain roller covered with eightounce duck, taking care to see that there are no holes or slits in it. Set your kisser, or intermediate roller, in light, even contact with both your water roller and the brass roller. Use your eccentric cam to supply more or less water as you need it.

If you follow the foregoing instructions, you will be able to obtain good damping with a minimum of water, which at all times is absolutely essential on the offset press. Another important factor in good





### Meet "Offset's" Editor!

9 John Stark, editor of THE INLAND PRINTER'S "Offset Technique" Department, was born in Montreal, Canada, of English parents. While he was still very young, the family returned to England. In Europe, he served a seven-year apprenticeship and went back to Canada in 1909 where he was with the Herald-Western Company, of Calgary, Alberta, and Bulman Brothers, of Winnipeg, Manitoba, until 1914. He tried to serve with the Monmouthshire Regiment at the outbreak of the war but because of his technical knowledge of lithography, especially the newer processes, he was made a key man in the industry to train substitutes for men called to the colors.

Returning to America after the war, Mr. Stark worked with Brown

& Bigelow, of St. Paul, Minnesota; Finlay Brothers, of Hartford, Connecticut, and for six years, up until May, 1939, he was general superintendent for the American Tissue Mills.

For more than thirty years, Mr. Stark has been contributing technical articles to lithography and other printing trade publications of the United States, England, and Canada, and he has also written articles for the "Druck und Werbekunst" of Leipsic, Germany. Mr. Stark's long experience in the technical, as well as executive aspects of his specialty, and his equally broad background of writing experience amply qualify him to counsel with readers of THE IN-LAND PRINTER on their specific offset problems and to answer general production questions in this field.

etched" the plate could be used only for one job.

This assumption is entirely wrong, because if the plates were etched deeply, it would not be possible to print from them on an offset press and obtain the kind of result that is wanted.

This type of lithographic printing plate merely requires the grain of the plate to be etched away in the printing areas so that they form a level surface. A point which matters a great deal in determining the quality of the result is that all the edges of the work be sharp where the slightly etched portions of the plate join the grained parts that hold the moisture.

These factors cause the plate to give a sharper impression, carry more ink, and, because the image is slightly etched into the plate, give it a much longer life on the press.

your damper and set it so that it will have nice, even contact the full length of the plate. Raise your dampers and set the bottom damper in contact with the brass roller, possibly a fraction tighter than the top damper.

The reason for this is that the top damper meets the brass roller immediately after it has received the supply of water from the kisser, or intermediate roller, and if the top damper is set a trifle lighter against the brass roller it will not absorb all the water; thus leaving a supply for the underneath damper. Otherwise, the bottom damper would be obtaining its supply of water from the plate. At the same time, be careful not to set the bottom damper too tight against the brass roller, or the water will be squeezed out of it and your damping roller will soon become uneven.

damping is the care and condition of the brass roller. To obtain good damping, no ink should be allowed to accumulate on this roller. If it does accumulate, in spite of precautions taken to prevent it, you should wash itoccasionally during the course of a run.

Do not try to damp with rollers which have become hard, or worn, with long use. Don't use dampers which have hard, dry ink on them, as it is an absolute impossibility to work with them. If you cannot restore them to good shape by washing them, you should have them recovered, using a single strand of thin, strong thread and a small, even stitch.

Do not use dampers that have become loose or baggy, as it is impossible to get even damping when they're in this condition and the results in the product will be obvious.

### Running Heavy Sheets

We are running cardboard and heavy blotting paper on a Harris automatic offset press for the first time. We are having only moderate success. We would appreciate it if you could give us a few tips on the above problem.—

Pressman, Toledo, Ohio.

When piling cardboard or blotting paper into the feeder, it will be found necessary to bend the two corners on the back edge of the sheet. If this is not done, owing to the heavy nature of the stock, the combers will not raise the sheet readily. It will also be found that more pressure or weight than usual is required on the combers to get the desired result in this direction.

It will also be necessary to use the maximum amount of air when feeding this kind of stock and larger suckers than usual will have to be used to insure the sheet being picked up and carried to the feed table.

To insure each sheet being carried to the stops, the hold-down fingers must be set high enough to allow for the thickness of the particular cardboard being run. This also applies to the bars which drop down on the front edge of the sheet as it approaches the stops.

In the case of thick cardboard, or blotting paper, it is a good idea to have these bars drop a little later than when running lighter stock.

If you are already carrying enough over-feed for paper on your feed rolls, it will be found necessary to retard your feed rolls a little or the cardboard will be thrown over the grippers and not into them. This is due to the pressure caused by the extra thickness.

### Protection in Storage

We have had some trouble with press plates which have been kept in storage for reruns. On some of these plates the ink has dried very hard, causing a lot of trouble getting started on the press. In addition to this, we occasionally have a lot of dirt come up which we cannot remove, necessitating a new plate being made. Could you give us any information regarding the proper method to adopt when storing plates we wish to re-use.—T. J. R., St. Paul, Minnesota.

Your information would indicate that your plate had been put in storage without washing off the ink.

On the other hand, if you had removed the press ink and placed the design under a lithographic asphaltum solution, it would indicate that your asphaltum solution contained too much dryer.

Your second complaint, referring to dirt coming up on the plate, would indicate that you had stored the plates in a more or less damp place. This would allow the gum film to become moist and allow oxygen to strike through the gum and cause the plate to oxidize.

To insure the maximum of protection when storing lithographic press plates, which are to be used at a later date, you must make sure that the plate is in good condition. Then, gum up the plate evenly with a good, smooth coat of gum arabic solution,



From the Imperial Type Metal Company, Philadelphia, Pennsylvania, came this illustration used in the "Offset Technique" masthead. It came to our attention through The Cleveland Craftsman. It is the policy of THE INLAND PRINTER to always tell the source of all illustrations which do not originate within our own organization here in Chicago.

of about the same consistency as glycerin, or to be more accurate a consistency that tests 14 per cent Baume, taking care to fan the plate dry as quickly as possible.

At this point, remove all ink from the printing design. Use rectified turpentine or Lithotine for this purpose. Now cover the work and the entire surface of the plate, with an asphaltum solution which must not contain any ingredient that will cause it to dry too hard during the storage period. Put this solution on with a thicker film than usual.

You now have a double protection which will not only guard the printing image, but also prevent excess moisture in the air from penetrating the film of gum on the plate.

As an added precaution, store plates in a dry place at all times and cover the surface of the plate with a fairly heavy sheet of hard paper.

### Offset Steps Out at New York Show

• Although the lithographic offset process is comparatively new in the graphic arts, its presentation by the various exhibitors at the recent show in New York was one of the brilliant exposition's bright spots. Newspapers, black and white productions and beautiful Christmas cards in multicolor were produced under workshop conditions at high speeds, on the floor of the Grand Central Palace, despite over 8,000 people passing in and out of the various booths each day.

The American Type Founders had in daily operation a Webendorfer roll-fed offset press printing multiple-page, tabloid size newspapers. Both sides of the sheet were printed in one operation on this 35-inch, double-deck press which is fitted with newspaper and magazine folder. A speed up to 14,000 revolutions an hour is possible, and additional units can be added to either sixteen or more pages.

"Fast changing conditions," said John B. Webendorfer, "call for improvements to meet new demands. Offset lithography for newspapers and periodicals has demonstrated its right to recognition. Publishers are becoming greatly attached to this process for it points the way toward improvement. Since the early days of Senefelder, inventor of offset lithography, to the present time there have been improvements too numerous to mention. Each one has represented a step in craft progress and opened wider the great future of the process for coming generations.

At the Monotype-Huebner display of platemaking equipment a large size overhead camera was the center of attraction. This camera was developed for accurate color reproduction in offset lithography and was one of the outstanding exhibits in the show. Two of these cameras have been installed in the British war office and two in U. S. Governmental departments. It is said they are the largest direct projection cameras manufactured, and are developed for color reproduction on a large scale.

Interesting specimens were shown of offset lithographic color work, of subjects which were photographed by direct color photography and photo-composed direct to press

plates. A striking example was on exhibition. It showed a Kodachrome picture of extremely small size enlarged to 40 inches by 581/2 inches. This subject was projected direct to metal press plates from the original image. This was accomplished by the use of the new General Electric vapor lamps. In addition, the Lanston exhibit included a full line of Monotype-Huebner equipment.

The Harris-Seybold-Potter exhibition was one of the largest of offset lithographic printing in actual continuous operation. A single color 21 by 28-inch press was in operation daily printing an actual job, a broadside in black ink, deep-etched zinc plates being used. A new addition to the Harris family of presses was on hand, a two-color lithographic offset press, size 26 inches by 40 inches L.S.R. This is said to be only the second press made of this size, and printing two colors at one time at a speed of 5,000 sheets an hour.

Featured in the Rutherford exhibit was the company's photo-lettering machine, which must be seen to be appreciated. It assembles photographic images of letters and composes them into words, giving the

effect of fine typesetting or handlettering, but using neither type nor pen. In place of type, the photolettering machine utilizes master alphabet plates. These are transparent glass letters which fit into the machine and slide back and forth semiautomatically, bringing one letter after another into focus before a small precision camera. As each letter comes into position, it is photographed on film, dry plate, or sensitized paper. All this takes place in daylight where it may easily be seen; in fact, the operator visually controls the mechanism with a layout which he has prepared on the layout device. He places the letters exactly where he wants them. When the exposures have been completed, the film, dry plate, or paper is developed. The machine will expand letters or condense them, stipple them, screen them, overlap them, shade them, or even make them bolder. A change of focus gives all sizes from small text to giant headlines with no appreciable loss in sharpness. Justification of lines is automatic; letterspacing is automatic; borders, backgrounds, trade-marks, signatures, and repeated designs may be stepped up.

### Sixty House-Organ Editors Attend Meetings

· Letterpress and offset as preferred reproductive methods were studied by sixty house-organ editors and allied workers at the second annual conference of the Southwestern Association of Industrial Editors which met in mid-December on the Oklahoma A. and M. College campus, Stillwater, Oklahoma.

P. P. Hausher, plant superintendent of the Maneke-Hausher Printing Company, Tulsa, Oklahoma, spoke on letterpress. Oliver Buswell, McCormick-Armstrong Company, Wichita, Kansas, talked on the flexibility of offset.

Mr. Buswell brought out that a wider choice of paper (not possible in planograph work), use of multigraph plates sometimes lent by other companies, and use of lighter weight papers to cut postage costs, are factors favoring the offset process.

Pointing out that the ultimate purpose of a layout is to communicate some message to the reader, Paul Yard, art director of The Diamond, magazine of the Mid-Continent Oil Corporation, demonstrated layout technique. He gave the house-organ

editors a tabloid course of instruction in the theory of design and in a practical manner illustrated the rules by "putting across" a selling message to the readers.

Several dozen especially drawn sketches helped the audience grasp the principles quickly. Practical deductions from design theory, which might be applied by even the houseorgan editor who lacks formal art training, were given by Mr. Yard. He emphasized that white spacelike pictures and blocks of type-has shape, size, and direction.

"Proportions should be those not immediately obvious to the eye. If the ratio is obvious, the reader is satisfied and goes on without getting the message," he said.

"Balance is best obtained by trial and error. To balance three units, first balance two of them, and then balance the combination with the third unit.

"To test massing of elements for unity, draw the silhouette of the layout and rearrange elements until all possible white is eliminated from the silhouette," he advised.

### First Edition Done by Offset-Lithography!

• It is no news when a letterpress printed book is "shot" page by page and its re-run editions done by offset lithography. Novels and other works of a general nature have been reprinted in this way. The offset method for the later editions gives an opportunity for savings in reprinting costs. No composition is required for making the offset plates, as the original pages are, of course, the copy photographed.

It was to be expected that sooner or later some one would print an original edition of a book by offset. Logically, it would be an illustrated book.

"Son of Siam," by The Alpine Press, of Boston, is such a book. It is the first popular edition, to our knowledge, printed by offset lithography from start to finish. There are 454 pages in this book of travel. woven around a story theme.

It is only natural that there should be many illustrations in this book about a colorful country of the Far East. There are fifty-seven of themall halftones bleeding on three sides of the page. All are done by the offset process, being printed along with the text pages on the same roughfinished stock.

It will be apparent to the bookmaker what this means. The all-offset, illustrated book has certain distinct advantages. In the letterpress printed book, perforce on rough, lowpriced stock, illustrations must be inserts separately printed and bound. They must be inserted in the middle of, or between, sections which limits their number. No such restrictions apply in this respect with the offset printed book.

In "Son of Siam" illustrations are part of the regular signatures, each picture page is backed by another like it on the reverse side of the sheet.

As to savings in costs over the same job, if done by letterpress, M. S. Kirshen, of The Alpine Press, says, "As near as I can figure it, there has been a saving of \$200. in printing 'Son of Siam' by offset. If plates had been necessary, they would have further increased the costs of letterpress, of course.

"We also have the advantage of having the offset plates on hand in the event of a reprint. Such a reprint, moreover, will cost less than it would cost if it were a letterpress job."

The presswork in "Son of Siam" is up to the best and far better than the average found in the general run of book work. Particularly noteworthy is the surprisingly good printing of the halftone illustrations used throughout the book. Certainly the all-around excellence of this pioneer publication — a 100 per cent offset lithography production—will be followed by others. It will be interesting to observe the trends in this latest development of offset's possibilities.

## Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

W. W. WHITMORE, of San Quentin, California.—You have a lot of talent, especially in building interesting "pictures" out of rules and ornaments to illustrate, as it were, the typographical title pages of folders. Some are reproduced.

THE CASLON PRESS, of Pittsburgh, Pennsylvania.—Although the color bands are perhaps too strong for the light-face Caslon type of the calendar-blotter for December, it makes an attractive "picture." More attractiveness would result if the lines of the sentiment were spaced out somewhat more. Type has a better chance on the November blotter which is similarly well—if not so characterfully—arranged as on the other.

Francisco and Mario Mercatali, Buenos Aires, Argentina.—Your product, letterpress or offset, rates with the best done anywhere. It demonstrates, also, that your nation ranks among the foremost commercially and, therefore, in other ways. It is difficult to say which ranks higher, the presswork on the four-color process pictures in "Recetas para Refrigerador" or the brochure "Cadillac" as entities with all points considered. In any event, we're stymied from offering any constructive

suggestions for improvement. All we can say—in fact, we should say—is "Congratulations. It's great work."

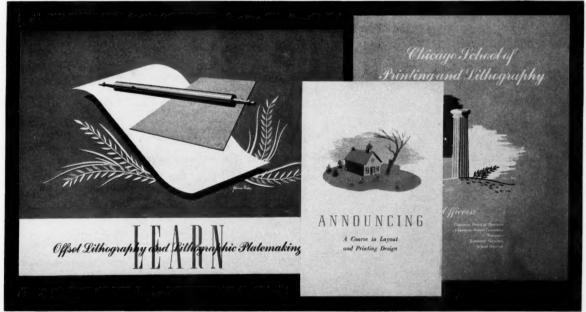
Joe Schuy, of Waterloo, Iowa.—Your typography is top-notch, ranks with the best done anywhere, and it is of that modern brand which is smart, impressive, interesting-not blatant which is so offensive to many. Most interesting we think is the personalized invitation, a folder, of the Waterloo Craftsmen. The name of each one invited is printed at the right-hand end of page 3 where it shows along with the front design which is printed on a short fold. Up-to-date, characterful types are important factors in the excellence of your work. Without your good layout and display, however, only a fraction of their benefits would be realized. Let's see more of your work.

Tr's refreshing to see a wedding announcement that gets away from the conventional black engraving on white stock! We have Miss Dorothy Holley Lilley and Mr. Harold E. Martin, of Oak Park, Illinois, to congratulate on getting off the beaten path of wedding announcements with their 4½ by 9-inch card. It has a fold-over 2¾ by 4¾-inch flap, printed in

two colors (gray and brown) on an offwhite stock. The flap has the names of the bride and groom and opposite them, on the left side of the larger portion of the card, appear the words "Announce Their Marriage." When opened, the customary information is given.

ARTCRAFT PRINTING COMPANY, of Elgin, Illinois.-Your work is very good; layout is unusually interesting, and type faces smart and up-to-date. The use of rules as decoration, forming shaped panels on the Y.M.C.A. cards printed in black and silver on orange, is particularly noteworthy. Indeed, the only fault of any consequence (and it isn't serious!) is the wide solid band in red at bottom of the letter-size folder about the paint filler. In view of the effect of the color at the top, provided by wide spaced rules being lighter in tone, the band at bottom should, we believe, have been a screen tint instead of a solid or made up of rules, as is the paneling at the top. Picture it with rules or tint below and you'll realize the improvement.

BERGHOFF DETROIT, Detroit, Michigan. Like all the work you do, your new stationery forms are high class. Only a



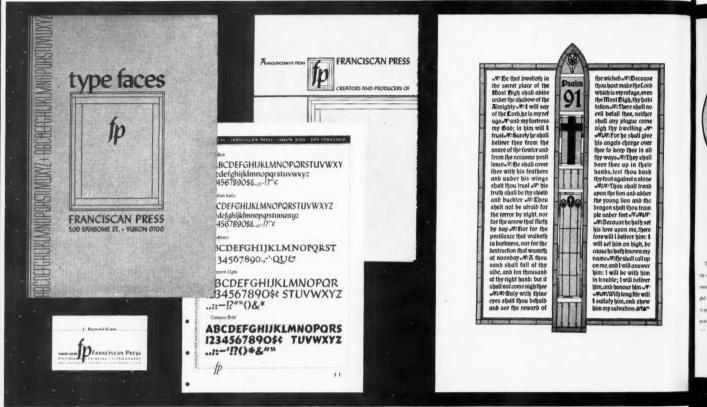
Deep rose is color of wide upper panel and word "LEARN" in 8¾ by 11¾-inch job at left, illustration and rest of copy in gray tones. Middle (5¼ by 7½) blue cloud, gray foreground spot, school walls, figures, and word "Announcing" in rose tones. Right—dark blue, reverse letters, black spot behind column; lines right side of column, decorative leaves, and foot-prints also black. Drawing by Glenn Price, of Chicago. Size is 7½ by 9½

couple of points, largely questions of personal taste, come to mind in connection with the thought of improvement. A rather weak orange, apparently your personal favorite, is used for second color of your blotters. One of them "Berghoff Brew" is also on the sparkling house-organ cover. Our idea is that, while it is characterful and in your case has trade-mark value, it is rather too dull. We'd prefer a red-orange, say vermilion. The horizontal cut-off rules on statement and invoice seem too thick, rather overbalancing other items in the forms, yet the same weight doesn't seem

RAY THOMPSON, of Santa Monica, California.—If the excellence of your announcement is a portent, your success in business is assured! It shows you capable of characterful, interesting, forceful, and, therefore, entirely excellent printing. We can suggest no improvement. Color selections and papers show the old hand which has kept pace and knows modern ideas. Most interesting is the handling of the portrait halftone on page 2. It is printed aslant with the lower right-hand corner cropped a bit to come within the fold. Seemingly, photograph and mount were both shot to make the halftone, both

portant copy smaller. As we recall, the "holiday" border is supplied for two colors, red and green, and you've used only the units for green. The whole effect would be better (brighter and more atractive) if the red parts were also used, especially as the form would stand more red which is, also, too deep and dull.

H. M. IVES & SONS, of Topeka, Kansas.—
"Legend of the Sunflower" is a striking folder. The title page, featured by a proportionately very large cut of (my) state's blossom, is exceptionally striking. The illustration is beautifully printed in natural colors (not process, however,) from



Products of the Franciscan Press, San Francisco, California. Orange is color of narrow rules and monogram in panel, dark blue color of copy, lighter blue color of stock on type book cover (left). Brown second color for initials "fp" on card and specimen page, red "fp" only color on center specimen. Noteworthy is the illuminated manuscript style setting of the Ninety-first Psalm. Window panel and outside border are vari-colored, cross gold

too strong on the quotation form which, by the way, is particularly striking.

STUART TAYLOR, Melbourne, Australia. Your work is high grade-smart, effective layout and in sparkling modern types. Surely an asset for selling to a top-notch, discriminating clientele such as it appears you have. Best items in our opinion are letterheads for Metropolitan Gas Company and the United Distillers, folder for B. J. Ball, "A Rare Beast," Frank Harvey's card, and the menu card heads showing notable architecture and scenic views in pastel hues. These could not be better. We'd like the cover of the Myer "Good Will" brochure better without the rules in orange between lines. This practice seems always to cheapen typographic work. Your presswork is top-notch and characterful, quality paper stocks add to general excellence.

appearing to have deckled edges all around, suggesting a vignetted halftone, charming here—too seldom seen now. It is printed in a dull green-gray. Type is black on white, extra-rough, deckled-edge stock. Presswork is excellent.

The Monkland Press, of Montreal, Quebec.—Your blotter, "Start the Year With Printing 'As you desire it," " the final four words apparently being your slogan, has the correct atmosphere but could be improved. Completely a display piece, the feature lines, quoted above, are not featured enough. The signature group is incorrectly more prominent. There is lack of contrast in sizes. Too many lines are too nearly the same size which results in lack of variety, and, hence, lack of punch. Again, the border is too prominent in relation to the type. It would not be if the feature copy were larger with less im-

halftones on rough-toned stock. Fine pressmanship! While text (pages 2 and 3) is neat and readable, also well set, our preference would be for a good old style with more body. Kennerley would be ideal for the subject and the paper. The line newspaper letter is not rugged enough to match the sunflower. It doesn't lay down enough ink on the paper, to be as readable as printing should be. This suggests another point! Why restrict the text to pages 2 and 3? Why not use a larger size and carry the text over to page 4 which, as printed, is practically blank with the imprint, interestingly displayed and arranged, yet very small indeed compared with the size of the page?

QUAIVER PRINT SHOP, of Chicago, Illinois.

—A high rating goes to the title page of your French style folder, "3045," new address number on the same old street.

The second color, orange, is satisfactory enough for the interesting scroll around the panel and figures completing the title design, but weak, if anything, even here. However, it is definitely too weak in tone for the type matter on the inner spread. For printing type, the ink color should provide decidedly more contrast with the paper than this does on the dull orange stock used. While the layout of the spread is interesting and effective, combination of types is, shall we say, abhorrent. Kaufman Script is a smart face and it's unfortunate, in our opinion, that its sterling qualities should be smothered by being

the name line which is in black, as are two other but smaller lines to the right and below, also below the cut. Blue is also used for the shadow side (right) of the building picture which is further set off by an irregular brush-stroke background in gold. Due to sheet being narrower, the building cut doesn't appear on statement form. The design has freshness, characterful lettering, and the color effect on the toned paper is delightful.

RUDISILL & SMITH COMPANY, Lancaster, Pennsylvania.—"Neat Work," we say, after reading and critically studying your attractive booklet, "An Announcement,"

hibit unqualified endorsement of something in all else graded "Superior.

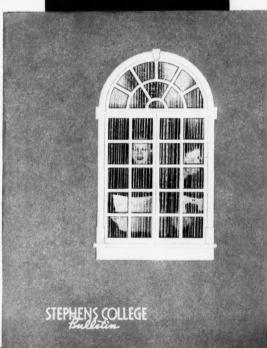
WILLIAM BALAZ, of New York City .-Layout of your letterhead, invoice, and envelope, related in style, is unusual and effective. We'd prefer to see bullets in light blue, marking off the three parts of the line between the rules, omitted, also on letterhead and invoice-and to see the large panel, which is broken by the horizontal rules, shifted to the left for the sake of better balance and more interesting distribution of white space. This also would make the two units between rules, street address and city and



### NE HUNDRED YEARS

nated by splendid and un-

impeded progress and checkered with dark is men, men of vision who strug- gression. Yet, withal, it is a story which gld unselfishly with dogged determination commands untempered respect for the inte its advancement. It is a story, stitution and prophesies for it a glorious



AN OPPORTUNITY

FOR YOU



WILLIAM JEWELL COLLEGE LIBERTY, MISSOURI

Lattice work of window is cut out and a ribbed transparent sheet permits faces of girls to show through as if behind a glass pane. Blue-green is the cover color, name Stephens College Bulletin and window cut-out is white embossed. Frontispiece at left has illustration in die-sunk panel, size 9 by 13

used in combination with the ugly, extracondensed style otherwise used. Furthermore, Kaufman is a well rounded but not obese style. Thus, combination of the two violates one of the cardinal principles of good design, shape harmony. Just two

faults, but serious.

J. A. CAMPBELL LIMITED, of Sydney, Australia.-Congratulations on your new design for letterhead, invoice, and statement. It is among the most striking, colorful, and characterful ones we've seen. Yet it's sane. The name line on the letterhead is an inch from the top of the sheet and starts out four picas from the left. It is in condensed, highlighted block lettering almost half an inch high and extends about two-thirds the way across, a line cut of the building being at the end. The word "Printers," in characterful script, appears in blue at the end of the name line just below, the "P" overlapping

issued six months after opening. It appropriately establishes the fact you're now ready for more customers. Text suggests a sound, high-grade business. Format and treatment of the booklet bear this out. Chaste beauty of the cover equals the force of a much blacker handling. The two words of the title, in black, are surrounded by an interesting scroll, roughly oval, in gray. A red dot is centered at bottom of the scroll. That is all, yet this against the expanse of the white antique, fine quality cover, positioned just right and with the booklet tied with white cord has the impressiveness of sheer beauty and the "feel" of quality. Text is in the beautiful Garamond, well spaced, and presswork is top-notch. Only one point invites criticism. The extra-condensed, modernistic initials on the title page and at start of text are out of key. Too bad such a small feature should pro-

state, center on the rules forming the panel containing the firm name and 'printers." A final point: The color combination—light gray for type and light blue for rules and "bullets"—is characterful and attractive. However, it goes without saying that the print is not as clear as it would be if something stronger in tone than the gray had been employed. There's perhaps a point in the matter of color and tone where the greatest measure of character and clarity possible in combination would be found. Try it out next time you print the design-two blues, say, or two browns.

THE CHRISTMAS greeting card of Robert Du Bois, of the Du Bois Press, Rochester, New York, "A clover from Far View Hill," is most certainly original, with its actual four-leaf clover in front cover "window." More than that, it is among the upper 25 per cent of those



Dramatic and unusual is front cover of the July-August issue of THE CASE EAGLE, house-organ of the J. I. Case Company, of Racine, Wisconsin

received by The Inland Printer this year in points of attractiveness with well executed typography and good layout. There is an impression made by a greeting like this which employs the four-leaf clover's alleged good luck bringing properties, that is impossible to achieve in any other way. The greeting's sentiment is in a rhymed verse on the inside of the French folder type of card. The genuine fourleaf clover is in a 21/2 by 31/2-inch panel on the 41/2 by 61/4 cover, centered in the width of the cover, with a seven-eighthsinch margin of the stock above it and 1%-inch margin below. Stock is white, flecked with gold and the verse, mentioned before, is under a pen and ink drawing of the residence of Adelaide and Bob Du Bois on Far View Hill, Rochester,

on the second inside page. Congratulations on a card that does the difficult job of combining a "homey" feeling with dignity and a rare touch of the unusual!

More and more babies are born and more and more proud parents cudgel their brains for clever printed pieces to spread the news. One of the best we have seen in many a month is the 4 by 5-inch folder sent out by "the firm of Earl D. Arnold, Senior, and Elizabeth Muschler Arnold" of Mt. Washington. Ohio, with the cover title "Arnold & Arnold presents a new product." The new product, one discovers upon opening the folder, is Elizabeth Ann . . . born November 10 . . . weight five pounds, four ounces." Stock of the folder is bright red, suede finish on the outside and vellum patterned on the reverse. The cover illustration is a black-outline stork, silhouetted against a large silver moon. He is carrying Elizabeth in the traditional sling suspended from his beak. The full story of "the new product" is carried on a 31/2 by 41/2-inch, shell-pink tone card mounted on the right-hand page of the opened folder. Mr. Arnold is the head of the printing firm of Earl D. Arnold, of Three Mile Road, Mt. Washington, Ohio. Printers are not the only ones who enjoy sending clever birth announcements to herald their offsprings' arrivals. Their customers like them, too, but are often bereft of suitable ideas. There's extra business to be had supplying the suggestions and selling the ideas.

INCORPORATING THE INDEX OF the catalog as an integral and pleasing part of the cover's design is the smart trick worked out by Metropolitan Supply Company, of Cedar Rapids, Iowa, for its newest School Buyers' Guide. The full size of the cover is 9½ by 11¾ inches. Two-thirds of the space, on the left side of the cover, carries the title of the book, name and address of the company, its

symbol worked out in a pleasing modern layout, in dark green, silver, and reverse lettering (white of the stock). In addition at the top, right side is a reverse white arrow, outlined in silver which carries, in black, the words "Quick Reference Index," pointing to the novel feature of the cover-index. This is a panel two and a half inches wide, page depth, on the right side of the page with alternate bands of silver and white, three-sixteenths of an inch wide. Each white panel carries a section title of the catalog in a ten-point modern, sans-serif type-all caps-with the page number. Alphabetical, from "Art Supplies 305" to "Window Shades 80," the index makes it possible for the school supplies buyer to more quickly find the section he wants. Arranged to look well with the other elements in the cover layout, we have no doubt this index will likewise help sell more goods by being an oft-seen advertisement and reminder.

WEANT PRESS, of Baltimore, Maryland. Your own letterhead is much superior to the one on which you ask criticism. Indeed, it would be a pippin with the rules above and below the word "Printers" omitted, and the red rule under the main line in single one-point, farther from address line, just below the name. The main fault with the subject of your letter of October 25 is the skinny type in which the name is set. It doesn't harmonize in shape with the other types-more serious because the line is shorter than need be, and than the panel would accommodate. Form, especially contour, would be better if the line were longer, avoiding the "hole" on the right-hand side. It appears a case where someone felt as many, unfortunately, do-that skyscraper types are "it" and a line of it appears, and that's that. Origin of the shape, and logic, decree proper usage where space is tight. Most must be made of it, so, for two reasons, the use of condensed in spaces where wider styles would be possible is inconsi-tent,

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A group of pieces printed for various clients of the Chrysler Printing Company, of New York City. Note the variety of layouts for varied purposes

particularly since proportion is essential to good appearance and since readers will pick as most readable and pleasing types whose proportions are somewhere near those of the Golden Oblong. There's a place for Onyx, Campanille, and such others of the breed, but only occasionally.

DAVID C. COOK PUBLISHING COMPANY, of Elgin, Illinois.-Although we feel the blue should be lighter and certainly brighter, the booklet cover, "David C. Cook Story Papers," is striking and interesting. Featured is a halftone showing heads of youths. This halftone is printed in black. Cut out of it above, to right of center, is a shield-shaped panel in which a reverse plate is printed in blue to register. There's a blue band across the bottom in which firm name and address appears, white (stock) printing being done from reverse plate. It's a design idea of striking character. Inside pages are effectively made up and colorful, too colorful, perhaps, in some cases with three colors added to the black. Too many accents, or elements which attract individually, tend to complexity. By drawing the attention first here and then there, they exert a distracting influence which handicaps attention and comprehension. Mixtures of display types on the text pages do tend to sacrifice that valuable quality of character. In the Corvinus Bold, you have a smart new face—definitely contrasty. With it you use Cloister Bold, a much more monotone letter and the strictly monotone 'gothic." No two of these are harmonious; two are not considered smart or new. It is in the end a case of an item much more meritorious from the standpoint of advertising rather than printing.

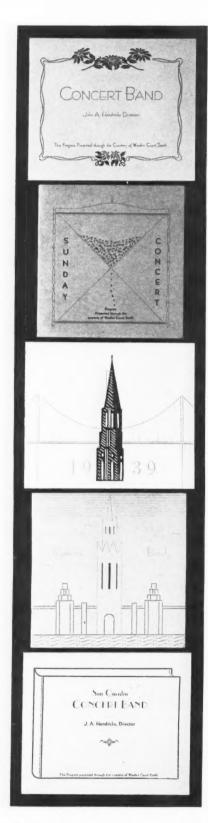
ATLANTIC PRESS, of Detroit, Michigan.—
"Lead for a Better Purpose" is an effective, well arranged blotter. The first text sentence defines "lead," for the copy doesn't advocate "leadership" but refers to the metal most used by printers. "Not lead for armies of destruction," the sentence states, "but lead for better business and profits." Neat and effective, we think. Heading, in an effective size of sans-serif oblique, is centered. Seven lines of text in shorter measure follow this. They're noticeably to right of center, and with name, slogan (We Sell Sales), address, and telephone centered under text, in a slightly wider measure. All this is in black on blue-green stock. Now, the illustration: Long lines of small size type whose letters do not form words, in close formation and spaced solid, appear in four groups. They suggest men. Each group may be a division, and the four together an army. These groups are aslant on the left, printed in light brown over the open space at the left of the text group, but overprinting a part of the type matter. Same color is also used for printing arrows, informally arranged, but heading from the van of the army to the signature group in the lower right-hand corner. Sole error (it will not cost the game) is all-cap composition of the text-never as easy to read as upper- and lower-case which should be used where there is any

amount of copy.

Postlewaite-Thompson Company, of Hammond, Indiana.—Your types represent an intelligent selection from the newer and better modern styles. Most of



Above is an exhibit of souvenir programs printed by Kennedy & Felten, of New York City, which merits special comment for its uniform high quality. One in upper left-hand corner (6 by 9 inches) is printed in brown on buff. Rules at top and star opposite "1938" are silver. Circles on next cover are red, yellow, and silver against black. Top, right, is green left of circle and gold to right of it, bottom white, gold cord. Middle, left side, shows excellence of typographical layout in advertising pages . . . types of one family, neat borders. Opposite—upper portion silver, lower green, circle die-cut. Bottom right—brown and buff, black type, bur just below center is silver. Blue and silver imprinting on blue stock is color plan of remaining two. All are a credit to the planners.



W. W. Whitmore, of San Quentin, California, fashioned type ornaments, rules of varied thicknesses and lengths, and type into the clever series of program cover illustrations and borders shown above

the letterheads you submit are of topnotch grade. Those for Wicker Park Estates, Gary Business College, Standard Lumber & Coal Company, Gary Lumber Company, Bachman & Bertram, Notre Dame Club, and Hammond Machine and Forge Works are best-subject to no adverse criticism whatever. The Boy Scout one would be among the elite if it were not for the wide gap of space between parts of the last line, squared up to the measure of the main line, just above. It could very well be shorter to obviate awkward open space in center, though, if it were, there should be more open space around the lines. Indeed, it would be an advantage even with them squared up as they are. Ellyson's is neat but of commonplace layout, while the heading of the Federation of Musicians is too crowded. On this also, the cut-off rule dividing the main group is not centered between the lines as it should be to look right. It seems more like underscoring the line above. Most unsatisfactory of the lot is Travel Aid's. Contour is bad with the first of the two main lines so short, and with too little space separating the lines with the green rule between them. Ervin's has a neat, shapely, and effective layout; but a delicate hand-tooled roman face is most assuredly inharmonious with bold sansserif used for all except the name. If the rules in red were omitted, Millet's would be able to hobnob with the "400."

KENNEDY & FELTEN, of New York City. The type of souvenir program for which advertising is sold is usually a shabby thing with advertisements of the "card" type set in an array of incongruous styles from which it would seem an ape would revolt. You appear to specialize in such books, but handle them as stylishly as the best work of any classification is handled. The question then would be: Is the fact that you do so many the direct result of having done a few so well? Has a demonstration of the truth of Emerson's mouse trap story thus just come naturally, or did you set out with the intention of getting the cream of this business in your field by doing it decently? Well, the result is to the credit of our industry for quality standards are raised, as they have been, incidentally, in corporation statements. They are not so drab and uninteresting as they used to be but are often packed with pictures and copy that make stockholders proud. There are ten such program books in the lot you've sent: We ask, what other printer has produced as many in a year as all these, and perhaps more that you have sold? How many printers have put real designs on the covers of those they have done to compare with the several covers from yours which are shown in these pages? How many printers can show advertising pages from such books they have produced to compare with the one page of the kind shown in the group we are reproducing in miniature? Not many! The key is avoid mixing types; the rest depends on craftsmanship in composition. Doubtless, you have now the inside track on such work in the New York area. But there are other cities, and other printers. Who will be the other

printers—in other cities—to first see the light? A further tip, to you as well as other printers everywhere. Who in Grand Rapids, for example, is going to sell a local laundry on using a colorful shirt wrapper, with real sales-appeal, to supplant the time-worn and ugly thing with only the name of the laundry, printed in black from big "gothic" wood type on wrapping paper? So many ideas for improvement of the printing business are extant it is amazing how few are used.

MIDLAND PRINTING COMPANY, of Jefferson City, Missouri.-The examples of large and important work you submit establish your reputation for top-notch quality on a high plane. They suggest you specialize in prospectuses for colleges. Layout, whether formal, traditional, or modern, with illustrations bled and white space informally distributed, is excellent. Typography is in keeping, and discloses a fine array of the newer and better fonts. Presswork is all that could be asked, while use of quality paper stocks predominates and contributes the final finishing touch which must undoubtedly make the different items welcome wherever they're sent. The sweetest is that four-page (and cover) brochure, "An Opportunity," for William Jewell College, the cover of which is really tops. The cover paper is snow white, heavy, and has that very rough finish which looks like a million dollars. Midway down the 9 by 12-inch page a 31/4 by 4-inch halftone is printed in a brown, almost black, over a blindstamped panel somewhat larger than the cut. The effect admirably simulates that of photogravure. The title in two lines appears above and the school's name and address, also in two lines, below the panel in Kabel light face of just the right size. The combination of elements suggests a fine classical monument as we believe nothing else printed could. A beautifully printed brochure, "Stephens College Bulletin," presents a most interesting novelty. It is featured by a large, arched window sash printed in light gray and embossed on middle value gray stock. Panels where glass would be are die-cut. A tissue end sheet with irregular silver stripes approximates the effect of glass and lace curtains, behind which three young women, faintly visible with song books in hand, seem to be caroling. The halftone showing them is printed on the front page of the text. It's an idea and one others could adapt, on occasions, to decided advantages.

TILDEN TECHNICAL HIGH SCHOOL, of Chicago, Illinois.-Your annual, Craftsman, strikes a new note. Where practically all those we have seen from other schools are highly ornate with page borders and other filigree, and much color, this one is the essence of typographical simplicity. In architecture, this finds its counterpart in the straight-sided, streamlined modern structure where beauty and impressiveness are achieved by proportion and harmony of line and, most of all, by the subordination of form to function. It looks mighty good, clean cut, and readable. The text type used is an up-to-date square-serifed style, in medium weight. In a size not too small

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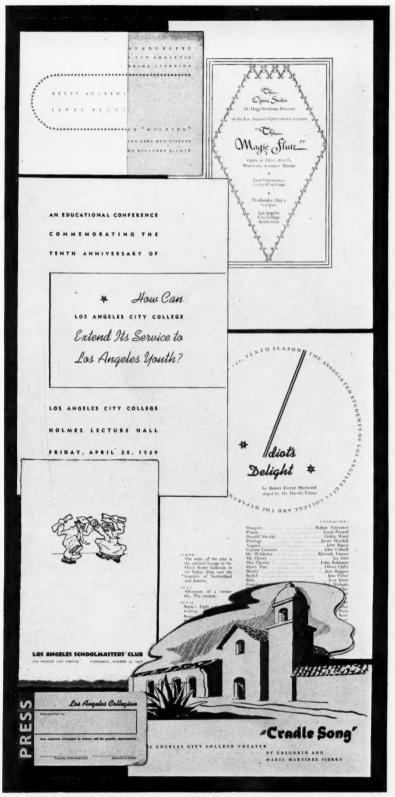
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and with extra leading between lines, this is about as near as one could come to what the doctors would order for use on highly coated papers to save precious eye-sight. Display is in large sizes of the same font. Words like "Activities" and "Athletics" are in all caps, large enough to fill 42-pica page-width lines on the 9 by 12-inch page. So intelligently is the liberal amount of white space distributed that such sectional title pages, printed in black only, give no suggestion of any lack of power. Cover is in keeping. Deep blue cloth is over the backboard, the hinge, and extends about an inch and a half from the hinge on the front. Yellow cloth completes the front covering. Near the bottom of the page—in interesting, effective position— a 3-inch "C" is gold-stamped on the blue cloth. The other letters of the title, the one word, are blue on the yellow cloth. They are normal lower-case letters, without ascenders and descenders, five picas high. That's the cover design. We say it's top-notch! Some departments pages, following the sectional dividing pages, present group halftones on the left-hand pages with related text on accompanying right-hand pages. Text here is in two columns. The first is narrow consisting of caption for the picture opposite. The other is larger type, in a longer line of regular text. With the short head "Athletics" in the upper lefthand corner, we feel balance would be improved if such heads were in the upper right-hand corner. We recommend some experiments for comparing such pages both ways in the composingroom classes. Presswork is exceptionally good. In short, the book is an outstanding annual.

GLENDALE UNION ACADEMY PRESS, of Glendale, California. - Assuming the Nineteenth Annual Announcement was by first-year printing pupils, guided by instructor, the booklet rates a lot of The lettered cover design in praise. red and black on embossed "gold" paper is interesting, attractive, and impressive. We'd like the line of figures 1939-1940 smaller and raised to about an inch and a half from the second line "Union Academy" for two reasons: (1) because the design would be simplified from two groups to one and (2) because, with the '1" placed so near the bottom edge of the page, margins at bottom and sides show too great a variation. While the bottom margin cannot always be widest, it is well to remember as one cardinal principle of good page margin decrease the bottom margin should be widest of all. For simplicity and good proportion, the second central group of the title page should be closer to the main top group-close enough, in fact, so that the two units would have the effect of one. Incidentally, an inverted pyramid form, like the second group, doesn't look right cut in a wide expanse of white space. A hanging pendant needs to have something above it. As a further point on proportion, the space between the first and second groups is too nearly equal to the space between the second and third groups. Little or no difference between comparative areas, or sizes, is as bad as, maybe worse than, too great a



A few examples of the top-flight jobs turned out by the printing department of the Los Angeles Junior College. Note excellence of both layout and typography. Richard J. Hoffman is chief instructor. In originals, right panel of announcement at top, left-hand side, is pale green. Program opposite on lavender stock. "Idiot's Delight" program printed in cherry-red on light gray. Bottom right, cloud behind tower is die-cut. Printed in a medium brown on rough-finish buff stock. A fine piece!

difference. Text pages appear too low with a running head at top and too much space between it and the text below—page ill-balanced. Note here, from an optical standpoint and the standpoint of covered areas, that the top margin is widest (the running title being so short can scarcely be considered) and bottom margin, which should be widest,

amazing revelation is, of course, the number of late and modern publicity types you have. We haven't seen so many in the work of any printer or publisher in a city of Gunnison's size. Little wonder there's so much advertising! Second, is the revelation of the possibilities of printing halftones on news-print. That expert on presswork, St. John,

HOLLYWOOD CONVENTION AND TOURIST PAREN

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HOLLYWOOD

Top, letterhead before restyling; front, after it was redesigned and given punch of color and illustration by The Masterpress, of Hollywood California. Band at top is 2% inch fold-over; reverse carries more pictures, bureau manager's name and address. Horizontal bands carrying the top and bottom lines are orange. Background for illustrations and second line of copy, in light gray. Note secondary illustration in faint silhouette, center of page at the bottom and stars

is almost as narrow as inside margins which should be narrowest. We regret a type so thin of line and light in tone was used for text. It would be all right for rough stock, where the pressman would have to employ more ink and also more "squeeze," but on the coated paper used—where little ink and a kiss impression are required—well, it is all but impossible to read it here by artificial light. Coated stock may be necessary to show letter forms, especially those with hairlines, to perfection as letter forms. Hairline type on coated paper, however, is an invitation to skip reading it.

News-Champion, of Gunnison, Colorado.—Congratulations, inadvertently delayed, are due you on the excellence of your special pioneer edition. The most

we're sure, would enthuse about the results in the section for which deep blue ink was used, not, we assume, hurriedly produced. In contrast, with uneven inking, are sections printed in black. They seem to have been rushed. Despite imperfections, the cover is impressive, due to the striking effect created by the large halftone printed in black and green (foliage) and bled off the right side and bottom of the page. It is too bad that the smart modern types used in connection, across the top and on the left of the cut, are relatively away too small in relation to the size and tonal weight of the cut. Too bad, too, it is that the green and black band under the second line in the upper left corner-a really needless thing-is far too strong for the

lines it finishes off. Gosh, all hemlock! What wouldn't some force in the type do? Advertisements would be decidedly improved if each had a complete border instead of just cut-off rules, but even as is the cut-off rules dividing quarterpage advertisements at the top of a page from those across the bottom should be in kind. This is the really serious error in the production of the issue. Without borders, advertisements seem to run together and create a scattered appearance. Display in the different advertisements competes too much, as it were.

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THE MAN WHO STARTED the story that the cobbler's children are generally illshod because the cobbler doesn't take time to care for his own family's footgear ought to see some of the work printers do for their social affairs. There is one before us right now we'd like to show him. It's as sweet a piece of work by the York Craftsmen's Club, of York, Pennsylvania, for its eleventh annual Ladies' Night, as any ever done for an advertiser. Starting from the front—first, there is a 5- by 9-inch sheet of transparent plastic, protecting the handsome cover-which is medium blue with deep blue, deckled right edge, illustrated with wood-cut style illustration of a courtly frock-coated gentleman and a hoop - skirted lady of pre - Civil War days. The cut is black and white with irregular-shaped background in red, which, apparently was originally sketched with crayon on Ross board, blue of the stock showing through in spots. The title "11th Annual Ladies' Nite Program" is set in a quaint ornamental and shaded type. The next page -cream-tinted with purple deckle-edge -has the date, reviews the club's last year's annual Christmas party and Ladies' Night, and introduces the new "show"—"Hellzapoppin' in York." Clever sketches of party - bound and bowing figures of ancient beaux, from the pen of Fritz Kredel (a newly arrived European artist), adorn the pages. Other pages of the book, telling of the club's new officers, listing the names of firms and individuals who contributed to giftbox contents for the party, and giving other details, are done on various color stocks-green, magenta, and buff-and the pages of the second and third sections are three-fourths and one and a half inches wider, respectively, than those of the first section. Thus, with the different colored margins, red plastic binding, and blue cover, a striking multicolor effect is achieved. Creditsdue pages tell us that "all of the time and work" spent upon the keepsake was done "for the joy of doing." It was created and designed by Howard N. King and set into type under his personal supervision by Harry White and John Raffensperger, junior craftsmen, who set the entire book by hand on their own time. Type used are Lilith and Corvinus, supplied by Eric Leipprand, president of the Bauer Type Foundry, of New York City. The presswork was done by students of the John Harris High School, of Harrisburg, Pennsylvania. There are many more things could be said about this splendid job of program laying-out and execution; but, in a word, it's "tops."

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## TESTS FOR GOOD DESIGN

Developed in Mr. Wulling's printing class at the Minneapolis School of Art, these "tests" have been found decidedly useful in the stimulation of direct criticism • By EMERSON G. WULLING

PECIFIC QUESTIONS help greatly in judging the quality and effectiveness of a piece of printing, especially display printing such as posters and ads. Here are ten such questions which, to the extent that they may be answered affirmatively, will indicate success in design.

## . Is everything as near one as possible?

One face of type and even one size of type is sufficient for nearly every piece of printing, even full-page ads. Some variation in size, however, is usually useful, not to exceed, say, four sizes; and one or two lines in a contrasting face may give point and freshness. But a good designer is able to keep close to one in everything—in type, in type unit, and in illustration.

### Are units simplified?

Even where a variety of items is included, each item gains attention if it can be linked to another one by similar shape, type, and color value. Confusion follows many changes of emphasis. A strong all-over design or dominating feature helps to bring units together. If each unit is simple and if the several units are similar, the surprising result is that each will get attention from an unconfused eye.

### 3 Is page two-timed?

The glimpse time must unite interesting feature with the name of the sponsor so that a passing glance will identify product and producer. The reading time is for those who want more details and discussion. In other words, the matter should be fully intelligible at two speeds of reading. One does not argue with a customer, but discusses, emphasizes, and shrewdly urges.

### 4 Is the color clean?

Black is a color. The edges should be firm, not ragged. Where other colors are used it is economical to keep them few and solid. Delicacy in display work is not usually effective. Boldness and sharpness are more useful. Two colors can do as much work as ten.

## Does the matter get along with neighbor?

Everybody loses in a free-for-all. A discriminating designer wants to know what else will be in the reader's eye so that he can relate his own design to it, whether it is on the same page or even in the same magazine. This is a complicated problem that needs the attention of publishers and designers to an extent greater than is now apparent.

## 6 Are illustrations similar in tone to type?

Line illustrations are always superior to tone illustrations with type, provided the color value and weight of line of illustration is in keeping with that of the type. A properly designed woodcut can always beat a halftone where the point of interest is design, though halftones have a strong advantage in reproducing photographic material.

### Are there contrasts?

Absolute equality of line, color value, and emphasis may be effective in opposition to a too contrasty tendency in neighboring matter. But by itself a piece of printing should have contrast to avoid monotony. Display lines should contrast with text. Types should have some contrast within themselves if they are to have style. Contrasts of italic, small caps, or bold face, in very small quantity, may do good work in keeping text matter lively.

## O Does the copy lead the design?

Copy forced into preconceived shapes is weak. If the copy falls into interesting shapes, fine. But if certain shapes are wanted then the wording should be altered to fit. It is heavy-handed to letterspace some lines and not others in the same unit, or to use dots or flowers to fill out. Such practice, though common, is forced and lessens the power of copy. Good copy is the first part of good design. A copy writer who has an idea of how copy falls on paper is a jewel of great price, and should be fostered. If he is able to coöperate with the designer, and make needful alteration, so much the better; the two should work together.

## Is there a focus of attention?

If so, the eye will not be confused in finding the place to begin and consequently the course to follow. It is only good sense to focus on an interesting feature The name of the sponsor is usually not interesting. But what his product or service can do for the reader is interesting. Also curious, humorous, startling, or sentimental facts are interesting. Focus is got by size, position, and contrast, and is to be considered from the reader's point of view at all times.

## Is there more paper than ink?

It is almost impossible to have too much white. White, of course, includes space between letters and lines as well as margins around the units. Space gives clarity, unity, and ease.

### XExceptions

You will find good printed matter that does not meet some of these tests. But you will be surprised to note how few the exceptions are. The exceptions do not invalidate the tests but prove the genius of the designers.

These tests are not intended to be stifling: they are specific questions for starting specific criticism of a piece of printed matter during its construction. They do not insure good printing design, but they prevent downright bad design; and a person who understands their philosophy is likely to be a good designer. Try them out on the display matter in this publication. Keep them in mind when you sit down to work of your own.

### **How to Repair Smashed Electros**

By NATHANIEL KRUM

• Printers will probably continue smashing electros and having headaches trying to repair them, till kingdom come—and we all have jobs on the Paradise Daily Times! Surely, there should be no smashed electros in heaven! Meanwhile, we shall do well to let the future take care of itself, and focus our attention on a practical method of repairing the smashes that take place from day to day in printing plants.

In our printing plant twenty-four electrotyped pages are used weekly (size approximately 9 by 12 inches). for the paper. The plates are printed on automatic flat-bed presses at an average speed of 2850 impressions an hour. From time to time-torn sheets, improperly adjusted guides, shoeflies, strippers, etcetera, cause a sheet to go astray, fold over a number of times, or roll up and seriously damage a valuable electrotype. Such experiences are costly and annoying, to say the least. But I believe that the cost of repairing the plates, as well as the time lost on the presses, can be cut down to a minimum, if the following method of repairing plates is followed carefully. Experience has shown me that necessary plate repairs can be made in most any shop, by almost any careful printer with a few simple tools and having plenty of patience.

When a smash occurs, the first thing to do is to remove the damaged plate from its patent base and determine what lines need to be replaced. As soon as this has been done, the damaged lines are set in triplicate on the linotype on the end of a thirtypica slug. While the slugs are being cast and proofread for errors, one proceeds to repair the smashed electro in the following manner:

If the smash is on the outside column, as in Figure 1, the task is comparatively easy. The damaged type section is simply sawed out on a circular saw and a reinforcing strip, consisting of a six-point lead rule, is then soldered on the outer edge of the plate beside the smashed section, so as to form a box into which the reset lines are assembled. If the smashed lines are on the inside columns, the task is slightly more difficult. In this case, it is perhaps best to

drill each corner of the damaged type section, and cut out the entire section on the jig saw. One must be careful not to cut the hole too large, but to allow room for trimming and

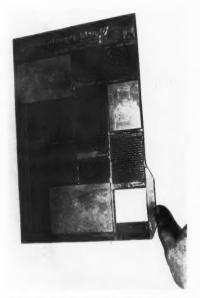


Figure 1. Smashed portion of plate cut out

squaring-up the hole afterward. If a jig saw is not available for this operation, the section may be removed by cutting it out on an ordinary printer's circular saw, as follows:

First, raise the saw table above the height of the saw blade. Then,

guided by the line-of-center which is marked on most modern saw tables, and by careful measurements set the saw table guide so that the plate may be placed on the table and lowered into the saw in such a way and to such a depth, that the damaged portion is cut loose on all four sides, without damaging the surrounding material. On many modern saws, the saw blade itself is lowered and raised to any desired position. This type of saw is best for cutting sections of the plate from the inside columns since the blade may be raised slowly into a plate that is lying flat and, hence, cut more accurately than one that is lying on a slanting surface. This method has often been used successfully in the local plant. However, the first method is, perhaps, safer and simpler to the uninitiated in this work and is recommended for the first jobs.

While preparations proceed on the electro—the linotypist has set the slugs, the proofreader has okayed them, and they are now ready to be cut down for insertion in the electro. As mentioned previously, the corrections are set on a thirty-pica slug. This is done in order that one may be able to grasp the slugs firmly during the cutting-down process.

Before actually cutting the slugs, the thickness of the damaged electro is carefully measured with a micrometer. Then, one of the slugs is placed rib side up on the saw table, with the bottom of the slug against the saw gage, as shown in Figure 2. It is then sawed, and the thickness of the type-face portion to the right

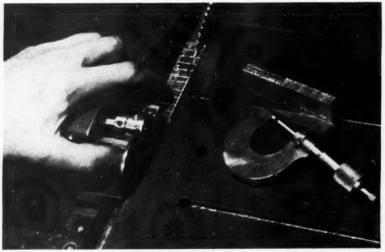


Figure 2. Here is shown one of replacement slugs being placed against gage on saw table

of the saw blade is checked with the micrometer reading. If this cut-off portion of the slug is thicker or thinner than the electro, the testing operation is continued (the correc-



Figure 3. Slugs reinforced with lead strip

tions were set three up to allow for this spoilage) until the guide has been adjusted to cut the slugs to the exact thickness of the electro. When this proper setting has been obtained, the corrections are all cut down to the desired thickness. Next, they are all cut off to the required column width, one by one. The clamp is not used in this operation. Instead, the slugs are held against the



Figure 4. Plate repaired, ready for press

gage with the left hand while the blank end is cut away.

The next operation is shown in Figure 3. Here the prepared slugs have been reinforced on the front and back with a strip of lead, and then secured with a rubber band to keep them in order. We are now ready to insert the slugs in the cutout plate shown in Figure 1. The width and depth of the block of corrections are now checked carefully with the width and depth of the cutout. If the opening is too small, final adjustments may be made with a file or rasp. The slugs are then inserted singly or in a group, whichever way seems best.

After the corrections have been inserted, the surrounding surface of the plate and soldered-on flange is carefully swaged with a nail punch, in order to tighten the corrections in the plate. When they are tight enough to lift, the repaired section is planed gently to settle the new lines in their places. Then the plate is turned over and placed, face down, on a smooth surface. Next, a thin coat of solder is melted over the back of the repaired section, care being taken to put an extra amount of solder where the ends of the slugs contact the plate and flange. After soldering is completed, the extra solder is scraped from the back of the repaired plate with a sharp steel fender rasp (obtainable from any auto supply house), and the electro, as seen in Figure 4, is ready to go back to the press for another long

It might seem to some that there may be danger of the repaired section breaking away from the plate in a long run. But this is not the case. As many as forty lines have been inserted side by side in a single column, which later stood up for thousands of impressions. Furthermore, this system of repairing smashed electrotypes is simple enough to be used by most printers.

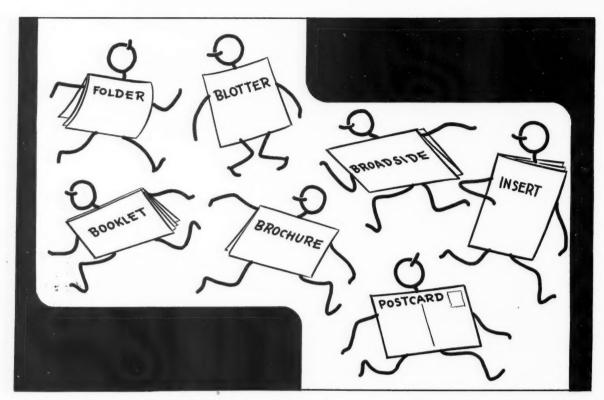
As is the case with so many operations, skill and speed come with practice in repairing smashed electros. It is likely, too, that as you work at these repair jobs in your own shop, you will discover knacks and short cuts. We would like to know of them!

THE INLAND PRINTER believes there are many printers in other shops who have knacks of value to fellow craftsmen to use in their work.

- There's a new twist to THE INLAND PRINTER mailing piece this month. On the back is a check list. It provides your prospect with an opportunity to indicate what advertising pieces he is interested in right now. When he uses it, he gives you a clue as to what kind of samples to bring.
- Copy shown is written to spur the customer on to "talk" . . . to give you a line of approach. Perhaps, other items will occur to you to include on the list. You may wish to alter it somewhat. But the idea is to get the reactions of prospects and customers.

## This Month's Piece Provides a Check List!

- Our thought in the copy this month has been to show the need of an organized, scheduled plan to make printing produce the greatest of prestige and profit results in 1940.
- Are you making use of that principle of fore-planned, consistent, persistent advertising? THE INLAND PRINTER copy, cuts, and layout for a mailing piece each month simplify that problem. On the next pages you will see why. If no other printer in your locality has reserved the piece for his use, it's available for you at the price of the cartoon cuts.

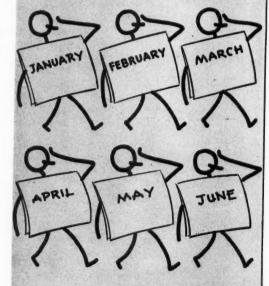


(COVER) Symbolic of many advertisers' disorganized promotional work, with catch-lines written to arouse curiosity to find the answer

## Make The Printed Soldiers

★ A word-wise advertising veteran (Claude M. Hopkins) once said, "It is almost impossible to write a bad advertising piece—advertising that does harm." Keeping your name before customers and prospects, he meant, on even indifferent copy makes them think of you . . . builds prestige.

★ But in these days—yes, even in 1940 with its rosy prospects—advertising must be good, well organized, and constant to bring the full profit results you have a right to expect this year.



(PAGE 2) This page and opposite one (page 3) stress planned promotion. The haphazard pieces have been drilled to do effective selling

ACE ADVERTI	SING PRINTI	ERS	
2305 Mill Road			
			now on a plan for consistent
		-	is!) sounds good. We would
_		nailings around	-
☐ Broadside	☐ Folder	0	☐ Combination of pieces
	space, if you has	ve special condition	ns to consider, or additional articular problem you have)
Signed			
Firm			

(PAGE 4) A NEW FEATURE . . . It brings in live leads for personal follow-ups. Your salesmen know, before they call, what the prospects want



Electros of illustrations and tint block for cover \$6.25. Yours to use immediately if no other printer has reserved it in your town!

### A Serving of Language à la Menu

By EDWARD N. TEALL

• INQUIRIES AS TO MENU words frequently come to the Proofroom department. From a book of cyclopedic information known as "The Circle of Knowledge" I am borrowing a few definitions as a sort of teaser for our printers who cater to restaurateurs. Because of space limitations, notice is confined to the one all-useful phrase, à la. A good chef would be lost without his à la. He cooks à la this and à la that; and sometimes, I think, his à la is an à la bi. The meaning of à la is "like, according to, in the style or manner of." With that and au, aux, your artist of cuisine is ready for anything. Huitres aux champignons are oysters with mushrooms. To some they taste more delectable in French!

Those masters of kitchen magic frequently name a style of cooking in honor of some member of their noble craft who invented it; or they give a delectable dish his name simply to betoken their admiration of a fellow craftsman's genius or a genial patron's appreciation. Thus à la Béchamel means "in the fashion of Béchamel," a French gastronomer. Béchamel or Béchamelle is a yelouté sauce with cream.

Sometimes à la denotes a specific manner of preparation. Dress a dish with a sauce of tarragon vinegar in which shallots have been boiled, then mixed with yolks of eggs and butter, beaten and seasoned with red pepper and lemon juice—and your French chef will put it all into few and euphonious words as "à la Béarnaise." Then when you serve a dish with Béarnaise sauce, stuffed green pepper, and stuffed tomato, you will have something à la Bercy.

Sauces à la bordelaise are those in the concoction of which Bordeaux wine is employed. Use the red wine of Burgundy, and you have a morsel à la bourguignotte. Again: à la Camerani is in Camerani's style, and denotes a rich, yum-yum soup of chicken livers. Bake and serve eggs in a cocotte, with butter and cream or cheese, and those will be œufs à la cocotte. I. who have admired Kemal Pasha and his making-over of Turkey (with a capital "T"), find my admiration for the former land of the Sultans increased when I come upon a dish of eggs shirred

and served with chicken livers and mushrooms described as à la Turque. Kemal was a great man; none other could have put his people out of the fez and into the iron hat, or derby. But when Kemal is forgotten, those delicious eggs will still be served.

Now consider national names in this lovely language: à l'Allemande is nothing but "in German style," and chances are excellent for sauer-kraut, or possibly prunes stewed in wine. When you come upon à l'Italienne, look for a paste of macaroni or ravioli, or perhaps the savor of good Parmesan.

Let a dish be white, fluffy, snowy, and it is of course à la neige, like snow. A la financière promises food fit for a king—of finance. A la Reine, that which might properly be set before Her Royal Highness. A la serviette: served on a napkin, as braised truffles are said to be. Me, I know not the truffle; a fact wherein the pigs of Périgord (is it not?) have

### WHY WE

ADVERTISE

You may think we advertise because it does not cost us much to produce our stuff; but paper, labor, and postage stamps cost us as much as they do you. Yet often after a mailing to about a thousand selected names we fail to get a direct order from it.

However, let us stop for a time and our business lags; when we resume business picks up. But these results are not immediate. Weeks or months frequently intervene before anything happens.

Advertising slowly builds up that intangible something called "good will."

So we advertise because it adds to our prestige, stabilizes and increases our business, and gradually attracts the very cream of patronage to our shop.

To maintain our good will we must produce a high and uniform grade of printing at all times.

### ROBERT WILMANS

Printing • Planographing DALLAS

Above is from the folder "We Are Telling You Why We Advertise" by Robert Wilmans the advantage over this student of mere words from the kitchen.

Popeye the Sailorman probably does not know it, but he would fall for grub à la vert pré. "Serve me no Frog dishes," he might growl with raucous obstreperation. But let him see that this here now à la is perhaps a puree of spinach, and—you've landed your Popeye.

Yes, this is on the verge of getting tiresome. Too much à la anything is more than anyone likes. Still, let's stick long enough to look at an "au" or two: au beurre roux, with browned butter; au four, baked in the oven, as a stuffed fish; au fromage, with cheese; au gratin, with an oven-browned crust; au jus, in the juice; au naturel, in a natural state—of a man, without clothes, and of anchovies, having neither oil nor any seasoning. Au suprème means having a supreme sauce. In the plural, of course, it's aux.

The editor made a great play when he spoke up, in a recent issue, for more use of the printer's art on menus. Not only art: just plain printing, done frequently enough to keep the tables supplied with a proper layout of neat, clean, inviting menus. Lots of us who don't eat in French are, for all our Yankee toughness, just squeamish enough to feel our appetites oozing away when we have to select our palate-ticklers and belly-fillers from a card that is covered with greasy thumbprints.

Now, I have drawn upon "The Circle of Knowledge" for these few notes on the vocabulary of the Chef without asking permission. I cannot imagine the publisher will resent a bit of free publicity for the book. (The publisher, by the way, is the World Syndicate Publishing Company, of Cleveland, Ohio.) The list from which these few words are taken is a long one, including all kinds of foreign-language expressions, not one of culinary French alone. But it contains many menu words, and is valuable to the printer for checking on accents.

Let me close with the remark that I have the greatest admiration for the culinary vocabulary when I come upon such entries as this: "Pigeons innocents, squabs." Who but a Frenchman, and of fifty million Frenchmen who but the chefs of the cuisine would think of introducing a squab to you, esteemed customer, in that very poetic menu manner?



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### Garfield School's Printing Students Show Real Ability

If every commercial printing plant in the country turned out a product comparable with the work of the students in the Graphic Arts Department of the Garfield High School, Akron, Ohio, there'd be less complaint about duplicating machines.

In the panel opposite are unusual layouts with real wallops. Each of the nine treatments is by a different student. Starting in the upper left-hand corner and going across each row, left to right, the layouts are those of: Joe Nieznany, Louis Martin, Joe Lipienski, Walter Perkins, Pete Perv, Connel Parsons, John Dudock, John Holzapfel, and Paul Patris.

The best of the title pages, we believe, is Martin's. Copy here gets a better chance for a quick, strong impression than in the equally, or almost equally, interesting and striking layouts of Lopienski, Nieznany, and Parsons. Lopienski's layout suffers somewhat from the type matter being weak in relation to the two-color panels. Inasmuch as a weaker color would result in the reverse ornament lacking adequate clarity, the solution was bolder type. Better if the top line overprinting the ornament (reverse color) were above it, the two lines of the title not so crowded, and the band of color at the bottom deeper omargins above and below the two overprinted lines would be more nearly equal to the side margins.

Nieznany's title page suffers from the same affliction—ornament. The layout is too pronounced in comparison with type, which should be bolder. The same criticism applies to the page by Parsons. Here also the white band (stock) across the top is too narrow and the space above and below the line, in the stronger color in the band, is not wide enough for that at the sides.

Perv's title page is a sweet one! Each squared line of the copy is in Stymie Medium or its equivalent, and is allotted a band (stock) across the page in the linoleum plate printed in light blue and bled on all sides. However, the bands are too shallow. The type in them is almost as deep as the open lanes allotted to them, while space at the sides is many times as large. Of course, to have margin above and below each line as wide as the margins is out. If done, the open (stock) lanes would then take up about all the vertical space; but the disparity in the margins above and below each line, and that at right and left, should be reduced. Again, to square up the lines required letterspacing of varying extent and too much between words in the second.

The title page by Walter Perkins has layout merit comparable with the first three, but linespacing is very, very bad. It would be so easy to raise the initial "E," opening the title a pica to permit four points more space between lines. We're surprised it did not occur to the student. Anyway, it should to the teacher! When a couple of lines must appear between rules above and below, certainly there should be less space between the lines than appears between the upper line and the rules above it and the lower line and the space below. Here is quite the most faulty spacing found in any of the pages.

Holzapfel's title page makes a decidedly striking first impression. Color is restricted to a wide band in orange, bleeding off at top and bottom, with a left-hand margin, in light yellow of the stock, double the

wide of the one on the right. Squared type lines are printed over the color band except for the exaggerated initial "E" which appears partly over the band and partly over left-hand margin. It is too definitely the strongest feature of the page, especially with the type matter in light-face.

Dedock and Patris doubtlessly spent more time on their pages than others and achieved least satisfactory results, mainly because their pages are too inverted and complex. Patris could very easily have saved the situation by having trule around the type matter of the title in brown with type preferably bolder. As it is, these lines are crowded with the background of words in the second color, light green, and the whole runs together, as it were. The words



of the background seem as important and as much a part of the text as the real copy. Otherwise it would have been a swell page. With so many rules and bands in color, the type of Dudock's page hasn't, figuratively, a ghost of a chance,

One can see in it the influence of false prophets who have predicted passing of the majuscules. You, of these nine, are the only victim. Great words like "American" and "November" are not begun with caps as is customary, and as we think is correct. But is the majority always wrong? We have no quarrel with lines being off the horizontal, think the idea often striking. However, with lines of top and bottom group horizontal the middle group, main title, ought to be that way for the sake of being consistent.

## LESSON NO. 4 OF SERIES ON HOW TO

In this article you will see how you go about making layouts with the display type

• IN PRACTICALLY EVERY printing job you handle, it is necessary to provide for headings or display type of some kind. Moreover, in order to make the layout accurate, so a compositor can work from it, you must indicate the display matter with perfect accuracy in the exact size of type to be used, otherwise the compositor will claim you are making "crackpot" layouts. He'll be justified, too!

Does indicating displays and headings in their exact sizes seem like a large order to fill? It isn't hard if you will do a little experimenting on "your own hook" with your set of type gages.

Here's how to put them to work! Place the type gages from Lesson No. 2 (The Inland Printer, October, page 55) in front of you. We're ready to start "experimenting."

Take a good look at the longer descender type gage. Notice that the construction lines are divided into three almost equal parts. Now, look a little closer and you will see that the body, or middle part of the letter, is larger than the top or bottom dimensions. This is because the

geniuses of letter designing, through the centuries, have found that the most perfect letter is one that is divided into seven parts—three parts for the body and two parts each for the top and bottom divisions.

In order to show the letter division clearly, an 84-point letter (seven picas) is shown and divided into seven parts to diagram this perfection.

In Figure 1, you see the problem worked out before your very eyes.

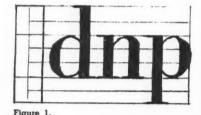
Now let's consider the short descender types. This particular construction gained a wide foothold in type-face designing because it is possible to squeeze a larger face on a type body by "chopping off" part of the descenders and ascenders. Carried into display faces, this scheme makes a 48-point, shortdescender type, for example, look almost as large as a 60-point, longdescender type. Figure 2, alongside of Figure 1, on the same size type body shows how much larger a type face looks when made with short descenders.

Now, a moment's reflection will make it plain that there are limitless variations possible with the up and down construction lines of a type face; but with your two type gages you can track down any structural variations instantly.

Do a little experimenting with your gages. Try them on various type faces. Then try them on all the type faces sketched on these pages, particularly on the 84-point size, which is nothing more than the 42-point size doubled up.

To learn the characteristics of type faces, you must start on something easy, and gradually work yourself into "heavy" details. If you have tried to draw rough alphabets similar to those indicated in the first lesson, you have laid the foundation for going further.

Take Figure 3, it is a single stroke letter anybody can draw with a little practice. Notice that by "heavying up" the letter it becomes a sansserif type. It is Kabel Bold. Notice on the same line how you can "roll them in" simply and quickly on a layout. When you roll them in on a layout,



dnr

Figure 2



Figure 3.



Figure 4



Figure 5.

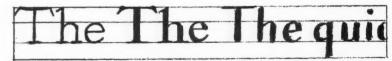


Figure 6.



Figure 7.

### TO BECOME A TYPE LAYOUT MAN

accurately indicated so that it's easy for the shop to set it right • By WILL LAUFER

it means that you are practically scribbling the letter-yet you are showing the actual type face with dead-sure accuracy. Practice and understanding are the tricks that do it for you and make you skilful.

Take Figure 4. Notice that only a few strokes have been added to the simple letters from above. Yet it looks like a different type face. It is no more than an ordinary typewriter type. Those particular strokes that were added are called "serifs" by the experts. Look closely and you will see how this heavied-up letter becomes Stymie Bold. Also notice how this is flashed in.

In Figure 5 you see how easy it is to indicate Bodoni. It contains all straight, mechanical strokes, and is a letter with heavy and light characteristics. Notice the skeleton structure, the actual letter, and the "rollin" as illustrated in the drawing.

Figure 6 shows how you can indicate an old-style letter The construction of old-style is heavy and light strokes with slanting serifs and rounded corners. Observe the three indications carefully.

Figure 7 shows how easy it is to make condensed letters, once you know letter construction. This letter is a Condensed Gothic.

Figure 8 is the opposite of Figure 7. It shows how a wide letter like Ultra Bodoni can be shown with its vibrating heavy and light lines and straight serifs.

Figure 9 is a Futura letter made into a shadow or decorative letter. Note how the construction has been built from the original simple lines. Also, you can see how easy it is to show it roughly.

In Figure 10 is shown the construction of a text or black letter. You will see that it has sharp characteristics with decorative serifs. You should both trace and copy an alphabet like this several times to understand its construction. Notice how simple it is to "roll it in" for the typesetter.

Figure No. 11 shows a script type. It is Trafton Script. While the letters have short descenders, its construction divides it down into five almost equal parts. Notice how the lower

case "h" becomes shorter than the cap "T," and how the lower case "t" and the dot on the "i" fit their guide line. Notice how the guide lines almost draw the letters.

By studying and memorizing these things about type faces and harnessing their structural characteristics, you will find that it is only necessary to indicate them on a layout to give the effect of their appearance to a typesetter.

In Figure 12 is shown a complete heading drawn inside a rule border. Take your long descender gage and

put it on the lines. You will find that the heading is 36-point, and the subhead is 18-point italic.

Look carefully at this layout and you will notice how the space is automatically dropped between the type lines as the layout is made. Also notice that the bottom structural line is left out of the lines. You will find that you can dispense with this line as you master the knacks of rough lettering.

This automatic spacing between the lines gives the layout man a true picture of the final result. It also



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Figure 12.

shows the typesetter the approximate spacing wanted around the headings and text, so the final result will look like a finished piece of good workmanship when the first proof is pulled.

The double lines indicated underneath the headings have been purposely placed there to show you how to indicate lines of copy that look like type lines.

Type layouts with rough type indications and exact margins can be made so rapidly and they save so much time that it is astounding to realize how little they are utilized by the average printing plant. Yes—even in the large ones they are sadly neglected sometimes! As soon as the printing employer realizes they are necessary to help him produce better printing—that they assure a saving in time and, of course, money, he will not benefit himself alone but also his customer.

### Centennial Congratulations

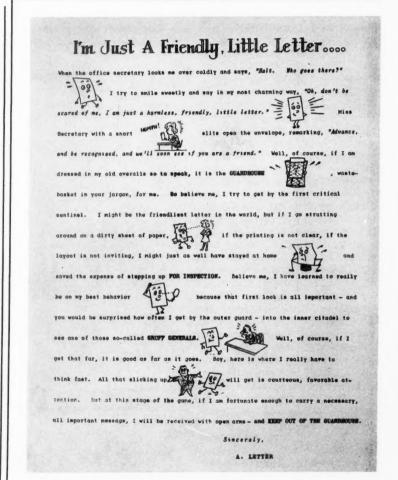
• It's a pleasant gesture of good will when one business organization felicitates another one upon the occasion of the latter's centennial. But it's more than that. It's good business, too. So, while Blied, Incorporated, printers and stationers, of Madison, Wisconsin, may not have had selling in mind at all, when they ran an advertisement addressed to the Wisconsin State Journal recently, we would be mighty surprised if some orders didn't result from it, directly or indirectly. Moreover, if this printing house makes a practice of congratulating its business neighbors, as their birthdays come along, you can be pretty sure that a nice amount of extra business is coming, as a result, from year to year.

Promotional ideas . . . good ones . . . can be as contagious as measles. When one firm sees that another one is observing a suitable, publicity-backed celebration of its birthday, it starts the urge to go and do likewise. Let a good printing house representative show up on the scene at that psychological moment, or within a reasonable time thereafter—well fortified with samples of anniversary printing and, better still, suggested copy and a dummy of a mailing piece—and the set-up is perfect for a sale.

In the Middle-West section of the United States, particularly, these are centennial years. Newspapers, schools, some stores, and community institutions, churches, and banks are having centennial celebrations. Maybe there aren't many 100-year-olds in your town—but there are golden and silver anniversaries celebrators. There's good printing business to be had from these concerns. An advertisement, like the above, makes a good wedge to get it started. Here's what the text of the advertisement said, at the lead-off; following up the heading:

"for the splendid work you have done in building and improving this fine paper both in usefulness and honor until it has attained its present high position in the community." Then followed a reminiscent thought back to the four-page *Journal* of years before, and allusion to the fact that the advertisement's sponsors themselves have seen fifty years of growth in Madison.

The last paragraph said, "Thus, with the spirit of comparative youth tempered with the judgment of age, we hail you, Wisconsin State Journal, for your accomplishments on this your 100th birthday"—a salute which has been earned by many a century-old paper in the United States.



• Giving point to discussions that recent issues of The Inland Printer have carried, apropos of letterpress and other printing processes versus mimeographed material for advertising and other purposes, is the above specimen.

The "Just A Friendly, Little Letter" is mimeographed. It cautions against printing that "is not clear," among other things. Yet, the clarity of the copy in the message itself doesn't stand comparison favorably with a well printed job as even a layman would quickly agree!

It might be suggested that the best way to proclaim the creed of clear printing would be to use it here!

## THESE CONTRIBUTE TO Printing Progress









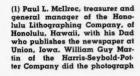












(2) John H. Harland, president of the John H. Harland Company, of Atlanta, Georgia, eyes camera man with look of mild suspicion

(3) John S. Thompson, author of "Mechanism of the Linotype," and a former staff member of THE INLAND PRINTER, now California and Nevada sales representative for the Linograph Corporation of Davenport, Iowa

(4) Left to right, S. T. Alexander, of St. Louis, Missouri, district representative of the Craftsmen; Joseph T. Srygley, president of Nashville Club of Printing House Craftsmen, John M. Callaham, the international president of the Craftsmen, occupy the platform. Jack Ansley took the picture

(5) P. N. Calvert, president of Reserve Lithography and Printing Company, of Cleveland, Ohio, tunes up a bit on his harmonica. William G. Martin photo

(6) Gene Meredith, left, looks at specimens with John Dunn after recent meeting of Nashville Club of Printing House Craftsmen. Photograph by Jack Ansley

(7) Tom Pape (left), president of the Newark Club of Printing House Craftsmen trades grins with Howard N. King, the international educational chairman of the Craftsmen and type counsellor for the Intertype Corporation, of Brooklyn, New York

(8) Arthur S. Overbay, president, Typographic Service Company, a leading advertising typographer of Indianapolis, Indiana, caught with one of his broadest smiles

(9) Left to right: Web Harrison, first vice-president of Seattle Club of Printing House Craftsmen; Elmer Jackson, second vice-president, Los Angeles Craftsmen's Club; Ivan Guisti, president of the San Francisco Club of Printing House Craftsmen—at far right, Ralph Gunning who is latter club's retiring president

(10) Robert Lee Johnson, president of Johnson, Incorporated, St. Louis, Missouri, printers, rolls up his sleeves and wades in on a desk full of business!

(11) Joe W. Roser, Rome, Georgia, who was the president of Georgia Printers Association in 1939. This photograph was taken at Atlanta meeting by L. Conger

(12) Mrs. Harriet Mae Judd, the able secretary-treasurer of Atlanta's Master Printers Association, who helped round up several of the pictures shown here

(13) Paul Bennett, of the Mergenthaler Linotype Company, of Brooklyn, New York, also favors us with good camera manner!

(14) William R. Humphreys, of Henkle - Randall - Warner Company, of Indianapolis, Indiana. He has served as president for the Indianapolis Club of Printing House Craftsmen during 1939











### Maintain an Insurance Coverage In Line With Your Current Needs

By C. R. ROSENBERG, JUNIOR

• DEPRECIATION in the amount of insurance protection on a plant may be due to advancing costs, which increase the replacement value of buildings, materials, and equipment, or it may come through reduction in the value of the dollar.

It is a practice among some plant executives to carry a fixed amount of insurance protection from year to year, irrespective of fluctuation in values. This brings about a condition where there may be ample insurance protection when material and labor costs are low, but insufficient protection during periods when economic conditions foster an upward trend in values.

Let's assume that a plant is insured for \$100,000 when the amount should be \$150,000. It's obvious that the insurance dollar, in this instance, is worth only 66% cents.

Since most industrial properties are insured under the 80 per cent coinsurance clause, illustrations may be restricted to that specific type of coverage.

It is surprising that many executives do not seem to understand the exact meaning of the 80 per cent clause. Quite frequently, some insurance buyer will assert that he is covered up to 80 per cent of any fire loss, irrespective of the value of the property. Other buyers insist that they are covered for any loss up to 80 per cent of the property valuation, regardless of the percentage of insurance carried in relation to the value. These are various misinterpretations of the co-insurance clause.

Using this method of reasoning, a fire loss of \$20,000 on a property worth \$80,000 and insured for \$40,000 would bring the owner a loss settlement in the amount of \$16,000, or 80 per cent of the actual loss.

If the insurer has a co-insurance clause in his policies, it specifically states that the insurer will pay such portion of any loss as the amount of insurance carried bears to the percentage of replacement value which the insured agrees to carry.

In other words, when the insured accepts the 80 per cent co-insurance contract, he obligates himself to carry insurance aggregating at least 80 per cent of the replacement value of the property insured. If he carries less than 80 per cent of that value, then he becomes a co-insurer for the difference.

Again using the above figures as an illustration, on the plant valued at \$80,000 the owner should carry at least \$64,000 to comply with the 80 per cent clause. Assuming that there was a loss of \$20,000, with only \$40,-000 insurance on the plant, he would collect only 40/64 of \$20,000, or \$12,-500. By carrying only 40/64 of the insurance he agreed to carry under the contract, he made himself an insurer for 24/64 of the loss, or \$7,500. However, by carrying \$64,000 insurance on the plant, the owner would be covered in full for any loss up to this amount.

Additional insurance coverage for damage from storm, water, explosion, riots, etcetera, can be obtained by special endorsement on fire policies. This is known as the supplemental contract and provides added protection where the fire insurance contract alone would not afford proper coverage.

For instance, if a building is first wrecked by storm or tornado and then burns, the standard fire contract alone would not cover the loss, but with the supplemental endorsement on the policy the loss is covered regardless.

The explosion hazard should also be considered because there may be serious damage to a building and contents, even though no fire occurs. Such damage is covered under the supplemental contract.

Occasionally an insurance buyer will state that he is merely guessing what the plant is worth, that he has nothing more definite than the figures covering original expenditures over a long period. Original cost figures, together with depreciation adjustments, are important for general accounting purposes, but efficient management today recognizes the importance of adjusting plant valuations according to appraisals made by competent persons. Such appraisals are a proper base for deter-

mining insurance coverage. In case of serious losses insurance companies usually base adjustments on appraisal figures.

Obviously, the insurance rate is entirely dependent upon the fire hazard. In many plants the rate could be materially reduced by following the suggestions of a recognized fire prevention engineer. Trained engineers are available through practically all fire insurance organizations. If the plant owner does not avail himself of this fire prevention service he may be penalizing himself by paying unnecessarily high rates.

### The Pony Barn Press

E. M. Moore is an iconoclast among printers. He is owner, manager, and staff—of the Pony Barn Press, Warrenville, Illinois, of which he says (confidentially!), "It is a freak shop, though I wouldn't tell everybody."

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But freak shop or no, the Pony Barn Press turns out some mighty interesting and attractive jobsmany on handmade paper, all handset. It's the kind of shop even a layman would immediately associate with an unusual kind of product. Just for instance, there is "A Snippee." Our specimen is Part 1, Bundle 1, of some years ago. On handmade paper, a little 41/2 by 6-inch, fourpage folder, it contains: (1) the story of the paper on which it is printed on page 2: (2) "To Rollo"—a poem to a deceased canine pet by a contributor; (3) explanation on the back page of what the Snippee idea is, along with a notice of the printing of 348 copies of a special edition of "Centaur" on all-rag American paper.

Getting back to Mr. Moore's iconoclasm, he says, "I seek the exact opposite-am the exact opposite-of commercial the contemporary printer. He wants his paper dry; I dampen it. He wants his ink to dry in a hurry; I want mine to dry slowly. He is trained to avoid 'impression' as the plague; I do not hesitate to emboss in reverse to get a value I want." Candidly admitting that such things are probably only prerogatives of a one-man shop, which can do the things it wants to do in the way it wants to do them, the proprietor of the Pony Barn Press says that his business motto is "Never Hurry." Yes, the press is really in a barn, but there is nothing "corny" about its work.

## The Pressroom

BY EUGENE ST. JOHN

Questions relating to pressroom problems are solicited and will be answered by mail if a self-addressed and stamped envelope is enclosed.

### Lighted Marking-out Board

Will you please tell me where to procure the best artificially lighted marking-out board that is manufactured? A discussion of mark-out boards would be of value. As a man grows older and has to wear bifocal glasses, he finds marking-out difficult even though he has a lifetime of experience doing it.

We are referring you to the manufacturer of an adjustable markingout board which may be slanted to suit the height of the user. It is electrically lighted. Cabinets enclosing the board and the user with four surrounding black walls, the light entering through a slot at the top of the board may be had. The idea is to make it easy to scan the indentations or impression marks on the reverse of the sheet, by having the light strike the sheet at just the right angle to suit the stature of the user. Marking out is much easier if time is taken at the start to size up the units of the form in respect of their comparative hardness and density of mass.

When the cylinder or platen comes in contact with the form, a definite squeeze is applied. However, the units in a form which vary in hardness, vary also in the extent to which the squeeze affects them. Steel will stand up under the squeeze better than brass, copper, or zinc. All four of them stand up better than foundry type. It will stand up better than machine-cast matter and some grades of the latter are allowed to stand up better than others. Isolated hairline face rules and points, like leaders, require much less sock than solid plates, a considerable mass of smaller type requires more sock than a larger one because of the greater density of mass, that is, there is less open non-printing area in the mass of smaller type. Thus, ten square inches of nonpareil requires more

sock than the same area of eightpoint and solid requires more sock than leaded type. This applies to text faces, more especially up to say fourteen point. Very large type, in wood-type sizes, approaches solids in density and requires considerable sock. Large wood type stands up least of all.

These differences in hardness of units of the form, if carefully noted from form to form, make marking-out easier when the density of mass of the units is also taken into account. It should be since both elements enter into the problem of bear-off in makeready, the only problem of makeready that cannot be provided for by pre-makeready, precision proofing, and mechanical cut overlays as is obvious.

How does this difference in hardness and density of mass of the units of the form work out in practice? Take a form composed of masses of solid nonpareil, leaded 8-point, both foundry type and masses of machinecomposed matter, halftones, and zinc line etchings-some on patent, or other metal bases, and some on wood bases-some brass column rules, etcetera. Let's suppose all units are approximately level and type high. When the compression of the trial impression, pulled for marking out the first spot-up overlay, comes in contact with such a mixed formthe harder and denser units stand up better under the squeeze of impression as the sheets will show.

If the trial impression has been fairly well gaged, they will plainly cause marks of impression or indentation to show on the reverse of the sheet, as a guide for marking-out, but the softer units do not show these marks because they have been compressed more by the trial impression and also because of the

bear-off of the harder units. Marking-out to arrange for the extra squeeze on the softer units, to compensate for the compression, and for the bear-off cannot be intelligently done unless the pressman, by observation from form to form, ascertains the results of differences in hardness of units and density of masses.

With this problem mastered, he can approximate the required extra squeeze for the softer units, more densely massed. Thus, the mark-out for the first overlay can be more thorough and save considerable marking-out on the second overlay. Marking-out cannot be complete until the impression marks on the reverse of the sheet clearly show the impression reinforcement needed by all of the units, especially the softer and more densely massed. A point in makeready sometimes overlooked when working hurriedly is the necessity of applying extra squeeze with overlays only where needed. If a sheet carrying overlay patches is added to the packing, a sheet of the same thickness must be withdrawn from the packing so that, in effect, nothing is added but the overlays which compensate for the effects of compression and bear-off in spots. If overlay carrying sheets are added without withdrawing sheets of the same thickness, the cylinder will be overpacked.

As for bifocals, advise that you consult a reputable oculist as there is quite a difference of opinion about the advantages of bifocals. For one thing, bifocals must be supported just so, either on the ears or the nose, to be fully effective, and it is exceedingly difficult to keep them so supported in pressroom practice. It has been our own experience that bifocals are more useful for one who reads and writes, or has a sedentary

occupation but are not so good for one engaged in work like the pressman's which requires sudden and violent motions at times, often for a considerable period.

### Overprinting Methods

A large printing and lithographing concern had a job of overprinting several million stuffers, extending the time limit of an offer. As it was small, cheap, and required no special register, they put it on a small offset press of the office appliance type. They placed a standing order with their platemaker to see that each shift had three plates to start on, to prevent delay. When they were part through, the platemaker suggested that instead of using all these offset plates, they make a thin printing plate. The water rollers were removed and the job finished with the one plate. They could have done as well on another type of office appliance machine, we believe. What is the best method to do this job?

There is little choice between dry offset and typographic printing, in this case, presuming that the sheet of stuffer forms is not larger than the capacity in plate and sheet size of these office appliance machines. If the stuffer form had been run many up on a large sheet, a larger sheet-feed press could handle the job more economically. But presuming that the stuffer sheet is small, the problem resolves itself into the comparative costs of a dry offset zinc plate, stereotypes, and rubber stereos for this job.

### Mounting Plates on Wood

Summerfield Eney, Junior, in an address at the Nashville Conference, suggested "that the right way to run wood-mounted plates is to have the grain direction the opposite way of the cylinder or parallel with the bed bearers. They will be less likely to warp running this' way than they would if the grain direction of the wood were parallel to the cylinder." The suggestion is worth a trial although it is commonly held that warping from shrinking, and swelling, of wood mounts is caused by atmospheric changes which may be combatted best by using only A-1 mounting wood-no seconds-properly seasoned at the mill and then seasoned or acclimated later to the pressroom atmosphere. Wood will continue to be used apparently when it is not practicable to use patent metal base. Engravers offering to substitute a better mount for the wood at an increase in cost find the response is not very hearty.

### Biscuit Overlay

Will you give the following in regard to the biscuit overlay: Should it be made on any special paper or can one be made on the job's own stock? Is there any special gold size that works better than others? What is the best kind of shellac and what proportion of alcohol is added for drying? What kind of alcohol?

It is best made from an impression on a smooth, firm, surface-coated sheet that will stand a stiff gold size without picking. If the plate is not clearly printing all over, a little makeready should be applied to get a fairly good print before pulling the impression for making overlay. The grippers and fenders of the platen press should clear the sheet so that it may be stripped from the form by hand. Powdering should follow promptly and the size should not be allowed to start setting and drying on the press. This is so the tack of the size needed to hold powder is not diminished. Shellac in alcohol carried by hardware stores is commonly used but must be thinned down with denatured alcohol for use with spray since it is sold for use with brush. A small blank sheet may be sprayed as a trial. The film should dry out even and smooth. Small sprays and air brushes may be used to apply the solution, which should be well on the thin side.

#### Inking Problems

I am enclosing a card printed on a platen press. Bronze blue ink was specified, but I claim our bronze blue ink is not suited to this surfaced card and will mottle on the halftone so I suggested a special ink for the job and stock be ordered. I am also enclosing a heavy coated paper printed in black on which I used our best halftone black but the halftone never gets as dark as I would like it, no matter how much ink I carry. How can the print be improved?

The halftone in blue would look better with a more thorough makeready, with pressure stepped up with overlays on the darker tones, using the job bronze blue but, even so, a platen press halftone blue would be an improvement on coated card. The halftone in black is too coarse in screen for coated paper and lacks contrast of tone, partly due to the coarse screen and partly to the photograph and negative which cause the flat effect. To get all possible contrast, step the pressure up on the tones with overlays and apply an overlay on all of the picture except the sky. In addition use a cutout made by trimming the two-point

engravers' rule border off a print of the halftone on medium weight coated paper and paste the cut-out in register on the sheet next below the tympan. For plates like these and others with little contrast of tone, such as pictures in single color of collars, cuffs, shirts, etcetera, use platen press halftone black strongly toned with reflex blue, which brings out all possible contrast.

### **Heat-dry Process**

Personally, I think that the article on page 45 of the current issue is the best thing I have read in THE INLAND PRINTER in years. As rotary press publishers. turning out better than a million impressions a day, we have been experimenting for some time in the production of paper better than news-print and preferably having a rotagravure finish on it, running through our newspaper rotary presses in black as well is in colors. Therefore, you can readily appreciate how very interesting and timely this article was. I would greatly appreciate it, if you will send me any and all other information regarding this process that you have available. For instance names of plants producing this work, type of presses, hard or soft packing, name of organization building the heat units. This information, along with any other technical or practical data that you care to send, will be appreciated.

Indeed, the heat-dry process is interesting to letterpress publishers and printers since it utilizes the advantages of the four-color process on paper of medium price at metropolitan newspaper operating speed. As is well known, letterpress enjoys certain advantages in using the fourcolor process just as rotagravure enjoys certain advantages in single color. The heat-dry process is based on the use of special inks consisting of pigment, rosin, and solvent. These solvents, unlike those in rotagravure inks, evaporate very slowly at pressroom temperatures, but at very high temperatures they evaporate very rapidly. With the presses used in this process, a heating chamber is attached. Baffled gas burners are most popular, although other heating systems are in use. The surface temperature causes the solvent to flash off while the paper passes so rapidly over the burners that it escapes scorching while the rosin binds the pigment to the paper. It may be noted that there is a distinct difference between the older, quick-setting inks and these heat-dry inks which dry in split seconds. We are sending you the names of manufacturers who will give details in a personal letter.

### Overpacked Cylinder

Enclosed you will find three samples of jobs printed on our cylinder job press. Each sample shows a slur at the bottom of the page. I would very much like to know what causes this. I am using synthetic rollers set at one and a half picas and the slur doesn't change if I set the rollers lighter or heavier. On Job No. 1A, you will see that I used 12-point rules as bearers without results. On Job No. 1B, I changed to composition rollers set at two picas and the slur is still there but not as noticeable. On Job No. 2, I used 18-point rules as bearers without results and on Job No. 3, I used no bearers. I do not think the synthetic rollers have anything to do with the slurs as I have used them about two and a half years without any trouble.

When printing medium thick paper on this press, the drawsheet is calculated to be even with the cylinder bearers. The sheet being printed, about .003 of an inch thick, supplies the .003 of an inch squeeze needed to transfer the film of ink from the

form and impress it in the surface of the sheet. When running heavy papers and thin cards, such as those sent, in order to meet the foregoing condition, the packing must be decreased in thickness so that the heavy stock is about .003 of an inch above the cylinder bearers, else the cylinder is overpacked so that a slur toward the rear end results.

### Cellulose Lacquers

In the March issue of The Inland Printer, on page 43, is a reference to cellulose finishes for labels. Please put us in touch with the makers of these finishes and also machinery company which is specializing in spray guns and drying equipment.

Cellulose lacquer is applied with both cylinder-roller coating machines and, after thinning down, with spray guns. We are sending a list of manufacturers supplying equipment, lacquer, and drying ovens.



"In the Days That Wuz"—Not So Good!

Cartoon by John T. Nolf, Printer-Artist

### **Anilin Ink for Letterpress**

In your issue of October, 1939, page 51, center column, under the heading of "Plastacele Printing" you mention the possibility of using anilin ink for letterpress printing. We desired to try this out and wrote to a maker of anilin inks for samples to experiment with. He replied that anilin inks cannot be used on a letterpress machine due to the fact that it is a very liquid and volatile material; that it would not stay in the fountain and would dry before we got the color through the impression plate. He said there had either been a misstatement or the letterpress machine was rebuilt to take care of anilin inks. Frankly, we believe your version of it, not his, and would be glad to have you give us any further particulars and especially as to whether this anilin printing can be done on cylinder presses. The writer has been reading THE INLAND PRINTER for over fifty years and has found that it knows pretty nearly what it's talking about.

The anilin inkmaker advised you in good faith since the only anilin inks he makes are used on special, comparatively very fast rotary machines, fitted with special closed fountains. Some are equipped with alcohol pumps to replenish the proportion of spirit as the run proceeds and just a few rubber rollers since these inks, from their nature, require little distribution. Your letterpress inkmaker can supply you with anilin inks for use on cylinder presses with a few rubber rollers.

You should consult the manufacturers of your cylinder presses for such information as they have on the subject. From time to time, readers inform us that they have used anilin inks, special, on the press you name. Probably the first anilin inks most of us were introduced to were the copyable letterpress inks that had to be washed off the rollers with water. These have been termed water-soluble anilin inks, not exactly a satisfactory name but about the best thought of so far. Then, various anilin inks have been used with office duplicating devices, really copyable inks. In letterpress inkmaking, all colors may be made with coal tar (anilin) dyes. Black and white are the only exceptions.

With a few notable omissions, as bronze and Milori blues (iron blues), chrome yellow and green, the white pigments from lead, zinc, titanium and carbon black—all colored inks used in greatest volume are based on coal tar (anilin) dyes. Even nigrosin, a purplish anilin or coal tar black, may be pulled over to a truer black with another coal tar dye.

tartrazine yellow lake), odd as it sounds. Of course, such a black lacks the permanency of the only really permanent pigment, carbon black. So you may surmise that your press need not be rebuilt for anilin ink. That is impracticable since anilin presses are operated at 25,000 an hour. All that is necessary is to use other than composition rollers and have your letterpress inkmaker make a special anilin ink for the slower flat-beds.

### Varnished Calendars

Could you give me some information on imprinting varnished calendars—the kind of ink used and whether it is necessary to slip-sheet the job?

A heavy, hard-drying job ink answers for many varnished surfaces and you might try it. Cellulose lacquers are becoming quite common as finishes. They allow the sheet to retain its flatness, are more durable, stand rolling without cracking, and cover blank paper and the printed impression with a single application satisfactorily. This last quality is peculiar to cellulose lacquer alone among finishes. If your ink fails to take, submit a sample of the varnished surface to the inkmaker. Offset is avoided by spreading the imprinted calendars out shingle-wise or dove-tailed until the ink sets.

### Why Offset and Tubes

Please note the offsetting on the enclosed pages. Can you explain why the black type was offset on the opposite page in green? These pages, as you will see, are from a magazine, one of the early issues of last year. In binding my copies, I noticed this offsetting but do not remember the issue. It looks to me as if the black was printed over the green on the right page and that's why I can't figure out why they are offset in green when it should be black. Of course, if the green is transparent, printed over the black, I can understand the reason might be that the green dried slower over the black than on the paper itself, thus offsetting. But the black halftone appears to overlap the green, and the halftone itself is not offset at all! Can you clear up the mystery? I showed this to some of the boys and the only conclusion they could arrive at is the one I have given above. Now to change the subject. Can you describe how collapsible tooth-paste tubes are printed? Is it a kind of offset printing?

You have figured out the cause of the offset in green: Transparent green lake ink was printed over halftone black, in recent years the preferred order of sequence. Collapsible tubes are produced by offset.

### **Various Questions**

We print the enclosed post cards on a pony press and press varnish the sheet with overprint varnish but the varnish does not hold up and give the gloss we want. We have no spray gun but pile in lifts of fifty and wind. Could we eliminate this winding and lay the varnish on heavier by use of a spray gun and get a smooth surface when the resulting powder settled in the varnish? Is there any process besides varnishing that will give the required result-one we can employ ourselves without expensive equipment or any other material besides overprint varnish-that will bring better results? We stock 200,000 cards in a dark room. Is there any way we can keep these from turning yellow as I have heard they will do, even in the dark and packaged? We have had some on hand for about six months and they show no sign of turning as yet but I have been told that they will do so eventually. We sell these to retailers packed in cartons and would not like any comebacks on them from the color being off. I would get a spray gun if I thought it would eliminate all the extra handling during the varnish run but would not want to get one unless sure about this. Some have told me I would have to wind even with the spray, and others say that the spray would cut out all the extra handling, same as if ink were run instead of varnish. I have seen printing that appeared to have been done on stock which already had been treated with cellulose lacquer, or something that made it shine but never have seen halftones printed on the stuff. Could something like this be worked out in my case? I often have to print halftones on letterheads, not deep-etched but customers' halftones, and have always had trouble getting a good black print on bond paper. Could you recommend a stock for this purpose?

If you are going to equip with a spray, you may use high-gloss inks, running say a deep green-black over Persian orange, the latter a solid plate you are using for spot varnishing. It is always in order to wind to avoid possible unforeseen sticking and welding. However, the spray and high-gloss inks are your most effective equipment. While your present cardboard could be used, a special card for high-gloss inks holds the gloss up better. Cardboard will yellow in time but more slowly in the dark and when well wrapped, with good ventilation and a dry rather than damp location. Various processes are used to give high finish to cards for printing, thereby avoiding the finishing operation following printing. These surfaces take halftones, some with special ink. Consult your paper dealer. A more favorable surface than that of regular finish bond is found in halftone writing paper, socalled litho finish (smooth) bond, and coated bond, either one or two sides. For a black print, use a strongly toned halftone ink and very thorough makeready on tones. Use cut-out and hard packing on new halftones or other forms. If the form is worn, carry a thin sheet of news-print under a hard drawsheet.

### Powder Wraps Embossing

We have an inquiry from a cosmetic company asking for prices on embossed face powder wraps. Can you give us any information as to how this can be done on a flat-bed press and the name of any company that could furnish us with these plates?

The job may be produced on flatbed presses but you cannot compete with the special roll feed press built for this work which prints in from one to three colors and embosses at high speed in a continuous operation, the last step of which is cutting the wraps to size. Photoengravers can furnish the embossing die and the original color plates and electrotypers the duplicates.

### \* A Young Man

who should go far in the graphic arts is Gordon W. Holley, an apprentice in the Government Printing Office, in Washington. The reason appears opposite—rather, several of them! The job you see was conceived by him. He wrote the copy . . . drew the illustration . . . and set the type for the original in appropriate Caslon.

The original job was distributed as an insert with a recent issue of the AGPO, journal of the Government printing school.

As told in the AGPO, a staff member confided to Gordon the pressing need of a novel insert. With the supreme confidence of youth, the versatile apprentice said, "Sure, I'll fix you up." And just like that, he did! Took him only a couple of days' worth of spare time to deliver the job—complete, with the idea, finished drawing, and copy. Not one lead or suggestion had been given him, says the AGPO.

THE INLAND PRINTER is pleased to add its compliments to such a rare example of diversified ability.

# I'm an Old Man --I guess!



ness and still going strong... Maybe type's an obsession with me. Look at 'em there now, like a lot of crisp little soldiers. They'll make a pretty picture, when, on dress parade, they show their faces to the world. Then they'll be words—calm words, loud words, eloquent words, thoughtful words. The story they're to tell will be greater than me or my printshop, maybe, but I can say, 'I held them, each

and every one, in my hands before the press kissed them and gave them life and recognition.' Many's the grand word that has been set by these old hands!... The clicking of these little lead nuggets in thousands of printshops through the years has been the rhythm to which the world has moved. They can sing out the truth with clarion clearness, and, oh, they can lie so beautifully . . . When I set these little fellows up in linesevery line the same length—and I make them up in a page that is square and true, and pull a proof on a sheet that is clean and white, another perfect pattern will go into that tapestry in my mind, the tapestry that represents my career as a printer... Type has form and meaning. Its clean touch lends clarity and order to many things in a world which is often sordid and chaotic. Type has shaped my life. Any wonder that I seem to caress these bits of lead?

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m OUND}$  the threshold of the new year there are dire forebodings. We enter with cautious footsteps. "The times, indeed, are out of joint." The entire world is distraught. Strife in the Far East lingers on; abatement is not in sight. Europe is an armed camp, awaiting the dread call to plunge into destruction and destitution. Only in the Americas do countries seem free from turmoil with their neighbors.

Yet, behind America's surface calm, subversive forces, despairing unrest, and predatory selfishness await events that they may turn to their advantage. The coming quadrennial elections will stir the nation's soul to its depths and direct its steps on the road of destiny. The longpromised business revival, which last year held up its head cautiously for recognition, has been uncommonly slow in its progress towards the front.

Printers have come to know that printing activity has a "lag" behind the returning activities of other industries, but they fret over its sluggishness. Activity in 1939 persistently lagged behind that of 1938 until August when it passed the index of August last year by 1.3 points. At no time has it been nearer the 17-year average index for the industry than 5 points and it has ranged between 15 and 75 below the base index of 100 established in 1923.

It would be idle for printers to allow this situation, which neither industry nor its individual units can help, to discourage them or deter them from pressing forward. About them they may see some printers more active than ever; printers who are extending their plants to care for increased business. These printers are pushing forward in spite of world and industrial situations. Whole-heartedly they have adopted the only program left open. That is: (1) To sell larger quantities of printing already created by previous efforts; (2) to create new business never before printed. A successful prosecution of this program is certain to yield results which will keep the wheels turning, activity indexes notwithstanding, and bring increasing profits.

As printers walk across the threshold of 1940, the spirit of the craft calls for heads up in determination that each will do his full part to bring back the printing business to the fuller averages of other years for a firm step -and wars and forebodings and subversions be damned.

### Living Standards Endangered

THE REALIZATION that almost one-third of every dollar paid for printing goes to the Government in the form of taxes hits the industry with staggering impact. The researches of Engineer Powers, as reported in the article on printing's tax burden, published by The Inland PRINTER last month, confirms what these pages have been contending for some time; namely, that America's Number 1 Problem is taxes. A condition that compels private

industry to pay the Government in taxes more than it pays in wages to workers is not only rotten economics but is dangerous to the welfare of the people.

Salary and wage earners should not and will not stand for a lowering of their standard of living; but present standards of living inevitably will be lowered unless a stable purchasing power is constantly maintained. Stability of purchasing power is certain to break down if the "take" for taxes is allowed to muscle in and crowd out wages. That is what's going on today in the printing business. American printers are the highest paid printers in the world; but that will not mean a thing if cost of living is forced upward by the tax burden and wages are jeopardized by the same load.

Already the price of printing, one-third of which represents taxes, is slowing up the use of printing. Retraction in use means diminished production. Diminished production means smaller annual wage income. With smaller incomes and with necessities priced higher because of taxes, less of the needs of life can be purchased and lower sinks the living standard.

The American Government, local, state, and national, is costing too much. Raised to power by the people, the Government has grossly misinterpreted the people's confidence as an endorsement for spending regardless of where the money comes from. In too many instances the Government has assumed the prerogative of saying what the people must have and what they must pay for it.

The time has come to call a halt. In some places a halt has been called. Printers with a tax burden of nearly one-third their business volume are "in a pickle" just as are hundreds of other industries. In some respects, printers are worse off! It behooves them, not only to raise their voices in protest, but to join with other industries in calling a halt and in taking steps to insure against further impairment of the standard of living.

### Press and Chemistry

THE PRINTING PRESS was a pioneer in the industrial revolution, which are a pioneer in the industrial revolution. olution which swept over Europe a few hundred years ago. It was one of the first machines to multiply production and reduce the work-burden of man. Gradually it usurped the occupation of hundreds of manuscript copyists. Today printing presses of Europe are grinding out propaganda to help fight the war.

This is an unexpected development. Armament has at last become so costly and so destructive that even the armies are afraid to use it. They fear their own extermination and the destruction of civilization itself. Evidently, there is some hope that the peace of the world may be secured by sowing the product of the printing press over the peoples of quarreling nations. The might of high explosives may be on its way out, and even greater power for the printing press may be coming in.

God never intended chemistry to be used by human beings for concocting compounds to blow each other to pieces. Today, in America, it looks as if we had started on that better job. A chemical revolution of American industry is well on its way, according to Dr. William J. Hale, research consultant in chemistry and chemurgy. Recently, in a luncheon address, he said that economists have no real conception of the wealth of tomorrow which chemistry will unfold. At four cents a pound, cotton will no longer be a profitable crop when alpha cellulose (used in making synthetic yarns) by mass production can be made for two cents a pound. Strong plastics made from soy beans will replace steel in automobile bodies. When crude alcohol is utilized in motor fuel and in the production of artificial rubber, a new ten-billion dollar industry will rise up. Doctor Hale says four-fifths of agriculture can be diverted to industrial consumption and when it is it will create a labor shortage within a year.

Every such industry—automotive, aeronautic, and radio—calls upon printing to help in spreading knowledge of its uses and advantages. In turn, it contributes a further addition to the volume of printing. The war-torn world and this great country of ours, with its millions of idle, will joyfully greet the procession of the printed word as it escorts in the new chemistry of peace even as its sky-strewn leaflets may now be ushering out the old chemistry of war.

### An Idea Worth Following

I<sup>N</sup> few fields of endeavor are related professions as dependent on each other as are advertising and the graphic arts. Yet far too often they are ignorant about each other's problems and activities.

A notable achievement in bringing knowledge of graphic arts developments up to date in advertising men's consciousness is that of the *Ad-Crafter* magazine, Detroit, Michigan. It keeps its readers abreast with what's going on in the graphic arts world.

Every year the *Ad-Crafter* publishes a special graphic arts number. In 1939, the November issue was one that brought the graphic arts' story to officials, copy writers, artists, account executives, and others in the agencies. These men's work is so close to it, yet their knowledge is often sadly lacking in the field of the mechanics of printing and publishing.

The November Ad-Crafter carried articles on printing, photoengraving, ink, type, paper, and the other factors of a finished advertisement. A special feature was run on each branch of graphic arts. Trends in each branch were emphasized, through portraying "then and now" in equipment and methods. Side by side were illustrations and descriptions showing how a certain operation was done in the past and how it is done today. It's worth a bet that a good many of the new developments were news to some of Ad-Crafter's readers! They were further informed where equipment shown was available.

Proclaiming the forward march of the industry from year to year need not be limited to printed publicity. Visual education through such splendid regional exhibits as the Minneapolis Graphic Arts groups staged as part of their city's centennial celebration in October last year are invaluable as self-education mediums for those of us in the graphic arts industry as well as proof to the public of what we are accomplishing.

A resolution for 1940, printing's 500th anniversary, could well be: "Let's tell each other as well as the public what our branch of the graphic arts is doing."

### A Chance to Help Ourselves

In the Issue of December, 1938, of The Inland Printer appeared an editorial entitled "Decentralize Government Printing." This editorial revealed the inconsistency of the Government's position that its printing must be done in its own printing office while it purchases a thousand and one other products and services from private sources. An expression of opinion was asked from the nation's printers on this question.

Quick and emphatic was the response from the industry. Expressing the views of the vast majority was the letter from State Senator A. B. Hirschfeld, of Denver, Colorado, himself a printer, who wrote, "The editorial, 'Decentralize Government Printing,' discusses a subject of dollars-and-cents interest to printing concerns."

He went on to point out that concerted action, by printers, through their congressmen could bring about a revision of the present law under whose current interpretation all Government printing must be done at the Government Printing Office. And he closed with the pertinent reminder that "it takes persistent pressure to get results in Washington—words and wishes won't do."

Time marched on. Eleven months later, in a November, 1939, editorial, The Inland Printer reported definite crystallization of the sentiment for the dispersion of Government printing among the commercial printers of the country which the earlier editorial had started. This editorial told of House Bill 7266, pending in the Seventy-Sixth Congress, and introduced by Representative Robinson of Utah. That bill provides that all Government printing shall be done at the Government Printing Office, except such printing, binding, and blank-book work as shall be used in the field service, outside of the District of Columbia, which work shall be done in the vicinity in which it is to be used under contracts made by the Public Printer with the approval of the Joint Committee on Printing."

Thus was the opportunity given to do something for ourselves in the printing industry which no one else, in any likelihood, would ever do for us. It remains for us to use every means at our disposal to get our respective congressmen—through local committee, resolutions, individual letters, and like expressions of sentiment—to actively push early action on that Bill.

THE INLAND PRINTER is proud of the part it has played in setting in motion the wave of sentiment for decentralization of Government printing. It will continue, to lend its support until the industry has seen this thing through. Passage of the bill is, as we have said before, a challenge to prove effort in our industry may be united.



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## The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail

### There Are Rules, But-

Your department provides me with much sound information, good common sense combining basic fundamentals of English with enough liberalism to make it applicable by everyone. Will you please advise me as to the correct usage of the indefinite article before words beginning with a pronounced "h," such as "historical," "hazardous," "horizontal," et cetera. Is there a fixed rule for this? I have seen both "a" and "an" used by reputable writers.—Wisconsin.

Your first sentence pleases me hugely; it says the thing better than I've been able to do it myself, in trying to tell the *Proofroom* family just what we really do try to do in the department. Some of the folks just do not care for the "liberalism." I wouldn't wish to run the department month after month, year after year, if it could not be liberal: not licentious, you know, but free-spirited, honest, and human.

Now, as to "a" or "an" before "h": This has bothered me a lot; it has almost kept me awake nights. To save my neck, I can't see anything in "an historical," "an hospitable," but an affectation—and a poor one at that, because it's Cockney. Poor benighted Me can't read it any way except as "an 'istorical occasion." Can you? Be honest, with yourself and with me. I vote against "an" in these places.

### Whether or Not

"Please examine this statement upon receipt and report at once if you find any difference, so that we may know whether our books agree with your own." I think it should be "whether or not," or else "if." Am I right?—Iowa.

Frankly, I think you are being a bit too fussy. True, "whether . . . or" is the old familiar line-up; but people use the expression as given in the sample sentence quite freely. If I seem inadequately strict in ruling on this point, let me at least say, quite positively, I do not care for "if" in

this sentence. To me, "if" is a strong conditional word, and this use would weaken it. In a word, "whether" is the better word here; the one right word. The only question is whether the "or" can properly be omitted. Well: you see, I just did it—and I imagine you read it without a hitch. Briefly, and for me finally, "whether" as used in the sentence quoted does not need the support of the trailer, "or." The severely grammatical would say it does; but the American public—including many careful writers—does not see it that way.

### Tit for Tat

Was interested in your comment on the Britisher's insistence that we put a comma between the house number and the name of the street, in addresses. If the English authorities keep up this insidious propaganda, I shall start a movement to lend England no more money until they begin writing their sovereigns' names and numbers thus: Edward, VIII; George, VI.—Illinois.

Possibly England is too busy with other matters, right now, to be officially campaigning to convert Americans to British style of addressing.

#### Hyphen Out of Place

What do you make of this, from the sport page of a New York newspaper: "arch-kicking expert?"—Delaware.

I think Mr. Hyphen butted in where he didn't belong. The little cuss needs a bit of watching. This misuse of the hyphen does, however, shed more light on the hyphen problem than a hundred examples of its correct use, because you see at once that it does something the writer didn't really want to do. An archkicking expert would be someone who is expert at kicking arches. What was meant was that the player is a kicking expert—and an arch one. "Arch" means chief, high-class. It's a straight adjective in this expression. So-exit, Mr. Hyphen!

### Those Tricky Commas

Would Proofroom answer this question for us? Does the abbreviation "Inc." following the name of a firm require a comma before the period even when sense or grammatical construction does not require such separation? And how about "Jr." and "Sr."? We will appreciate it very much if you will answer this question as soon as convenient.—Georgia.

It's convenient right now. In fact, I wish I could just write you personally, and save you the wait. But I have so much to do, I just simply can't be as "nice" as I'd like to be. So: Once again, it really boils down to the story of the old lady who kissed the cow and said, "It's all a matter of taste." Some like it hot, some like it cold. There is no fixed, set rule; there can't be, because John Smith is under no compulsion to accept my ruling, any more than there's any requirement upon me to accept his.

I do think, however, that general, common usage prefers the comma: "Robinson Brothers, Inc."; "John Jones and Son, Inc."; "The Gogetem Corporation, Inc." You name the firm. Then, you indicate with the comma a slight pause before you proceed to tell the world that this concern is legally and properly incorporated to do business.

On the other hand—and there always is another hand!—many prefer to leave out punctuation and display, and make it "John Jones and Company Inc." And—what are you going to do about it? For us printer folk, the real solution of the problem is this extremely simple one: Have a shop style (preferably, as I see it, calling for the comma); but if the customer wants it another way, give him his way—that's the way to make customers happy and keep the business going.

The same is true of "Jr." and "Sr." I myself always write "John Smith,

Sr.," "James Jones, Jr." But it's really a matter of personal preference and decision.

So the answer is this: Have a shop style, and where you are responsible for what's printed, follow that style. But where the customer has a job and wants it his way, give it to him that way. But insist on his having a style and following it consistently. Don't let him ramble from comma to no-comma. Make him decide, and stick to his decision. Once he rules on the point, all you have to do is print it his way—and contribute your proofroom's skill to the making of a nice, clean job.

### From Sharp-eyed Querist

The following two sentences are from an article in the New York Times Book Review, in the same paragraph: "The reviewer is moreover reliably informed that . . . ," "This, however, does not settle the question of . ." Notice the absence of commas before and after "moreover," and their appearance before and after "however." Is there any justification for dropping the commas in the first instance?—New York.

The real question is not about whether commas should be used or not, as usage varies and either way is correct. The question is one of consistency of style. Using the two styles in one paragraph is "not so good." As to the choice of styles, I find that where I used to like the commas in such situations I am now much more likely to omit them. The fact is. sometimes you want the speed and sometimes you don't. Probably the appearance of the commas in one instance and their non-appearance in the other reflects the speed with which the writer's mind was going. Few readers would notice the difference, but to the sharp-eyed critic of print it is a blemish.

### Yankees' Way Preferred

The frequent punctuation in the British correspondence is enough to give any busy American executive a pain in the neck. Isn't our simplified American punctuation complicated enough as it is? You would certainly think so if you were reading employment applications from recent (high) school graduates. Here's one Californian that appreciates your commonsense viewpoint and sensible decisions.—California.

Good sir, I'm for the youngsters (almost) every time, but I must admit I'd feel better if they seemed to be working out a real system instead of groping, fumbling and going boom. "Hi school," "tonite," and "alright" give even tolerant Me no pleasure.

### Meet Mr. Comma

There's something funny about this, from a football report, but I can't quite make it out, analyze it to a finish: "Tennessee, the nation's No. 1 football machine and a choice Bowl eligible, overcame a stubborn Vanderbilt team to score its twenty-first consecutive victory before a crowd of 25,000." Can you turn the trick?—Virginia.

Yes, easily. The trouble is, lack of a comma after "victory." What the writer meant to say was that this particular game was played before a crowd of 25,000. What he actually did say was that this was the twentyfirst time-in-a-row that Tennessee had won before a 25,000 crowd. Without the comma, the expression "before a crowd of 25,000" is unhitched. It modifies "victory"-not as a matter of pedantic quibbling, but as a matter of simple fair play, a matter of fact. The reader has to check; he has to note that the writer actually is not saving what he means. One game before a crowd of 25,000 is not extraordinary; twenty-one consecutive games before such crowds would be, even for Notre Dame. It just doesn't happen. Anybody who can read that sentence without getting a clear idea of what the comma really does is-well, just plain hopeless.

#### Forward Pass!

Some time ago I wrote to you in regard to the use of close-quotes in relation to other punctuation. I have no way of knowing whether it was your remarks that instigated the return to the generally approved American usage by the eminent editor mentioned in my previous letter, but recently the order came through to return to the former style. It is to be hoped that other experimenters with this idea will as quickly discover that those commas and periods dangling alone outside the quotation marks, in spite of their logic, simply do not look well.—Pennsylvania.

Good! You see, people really do want to get things right; they try, and they are, as a rule, open to conviction. If there's one adjective I like to hear applied to this department, it's the word "practical."

### Principle Is Hard Work

I am a copyholder. Am bothered by words like "principle" and "principal," "proceed," "precede," "procedure." Do you know any memory devices that would help?—Oklahoma.

Yes: train your memory, make it work. Memory tricks? No, I don't know any. Frankly, I just don't care for them, myself. I'm old and tough. I don't prefer the hard way when an easy way is just as good; but I don't

try to sidestep a job, either. The only way I know to handle these tough ones is—to handle 'em, refuse to be licked; go to the mat with 'em, and get the best of 'em. Please do not think me lacking in sympathy or in readiness to help. The simple fact is, I believe the best help anyone can possibly give is to rouse your fighting spirit and tell you just to learn these points, without asking for artificial aids and tricky "devices." I am not trifling with you but am speaking from deep conviction when I say we need tough mental self-discipline.

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### A Thousand Times No!

I notice that writers are using forms like this: "Oshkosh, Illinois is the place where," et cetera. Again: "December 4, 1936 was the date," et cetera. They leave out the comma after the descriptive expression that we were taught to use, at school. Is this form correct now, and shall we use it as a new form?— Nebraska.

When they offer automobiles instead of horses, you ride in a car. That is a new mode of transportation. It would be silly to refuse to take advantage of its superior speed and convenience. When mere styles change, however, as in clothing or punctuation, the situation is a little different. You will change with the changing fashions because you don't want to look out of date, you want to be in the swim, to keep up with the parade. But-the comma still does what it always did; it marks the pause the writer wants to mark so that his reader can keep in step with him. True, there was a time when even the best writers-say, Addison -overloaded their stuff with useless punctuation. They punctuated rhetorically. When their minds ran out of breath, they dropped in a comma. This affectation has been outgrown. We moderns like to say it fast. But the fact still remains, as it always will, that in such constructions as the two given in the query two commas are needed; quite positively needed. Neither is mere decoration; both are working marks. I'd rather write "Oshkosh Illinois is the place" than "Oshkosh, Illinois is the place." The name of the state, in the first sentence, and of the year, in the second, are both straight, clean, honest parenthetic insertions in the run of the words. The detour needs to be marked off at both ends. It is not a case where half a loaf is better than no bread.

# Iones's, But not Ioneses's

Please tell me the correct formation of possessives of proper names. Which is correct: "Jones's" or "Jones' "? "Des Moines's" or "Des Moines' "? "Illinois's" or "Illinois' "?-Georgia.

You make it mighty interesting. I write "Mr. Jones's family." But I write "the Joneses," "the Joneses' house"-not "the Joneses's house." That last one is a corker, isn't it? I would also write "Aristophanes' philosophy," not "Aristophanes's." In other words, it seems (for all my big talk), I quit when it hurts. There would be no euphony in a spoken prayer that ended with "for Jesus's sake." (I speak with full reverence; these matters have to be taken up and settled.) To write "Des Moines's population," or "Illinois's political situation," would be to challenge criticism. In strict consistency, perhaps I should surrender on "Jones's hat," but I'll stand pat there. In a word, my rule would be: Add apostrophe and "s" where it does not pile up the sibilants beyond endurance; after that, let euphony rule. But then again, to go back a bit: If you pronounce "Illinois" without sounding the final "s," "Illinois's" is okay; you would pronounce it "Illinoy's political situation." Each writer or printer must make his own rule, and faithfully abide by it. In these instances, the rule might be worded this way: when the final "s" in the name is silent, add apostrophe and "s."

# Long Way of Saying "If"

Please write a few lines on "provided," "providing." It is obnoxious when I see it wrong, but I have to follow copy!-Washington.

Authorities on diction make much of this distinction, but it isn't so easy to apply the rule. Frankly, I think the thing is overdone. See what the "big" Webster does. It enters both forms. First, "provided, conj. It being provided; on condition; with the stipulation; with the understanding; if;-often followed by that." Again: "providing, conj. In case or on condition that; provided." No preference is indicated. That's okay with me, because I think sometimes one form is better, sometimes the other. One is active, the other is passive, in implication. Certainly, I do not wish to sidestep a question presented in good faith, but-equally in good faith-I think choice is a matter of simple common sense, not of deep learning in language use.

# The Typographic Scoreboard

# Subject: The Saturday Evening Post

Issues of December 9, 16, 30, and of January 6 96 page and two-page advertisements

Type Faces Employed	
Garamond (T) **	31
Light, 17; Bold, 14.	
Bodoni	20
Book (T), 12; Regular (M)*, 8.	
Caslon (T)	12
Old Style, 3; Bold, 9.	
Baskerville (T)	5
Bookman (T)	5
Scotch Roman (T)	4
Cloister (T)	3
Old Style, 2; Bold, 1.	
Century (T)	3
Futura (M)	3
Light-face, 1; Medium, 2.	
Granjon (T)	3
Vogue (M)	2
Cheltenham Old Style (T)	1
Mixture (M)	1
Typewriter (M)	1
*M-Modernistic: **T-Traditional.	
Ads set in traditional faces	93
Ads set in modernistic faces	53

Affecting the score, of course, is the fact that the display of 21 advertisements credited above to traditional type faces appeared in faces of modernistic character. No advertisement credited to modernistic type was topped by traditional display. Furthermore, two advertisements were completely hand lettered and both of modern style. Thus, if display rather than text were considered in the analysis the score would be: Tradi-

	onal, 58; Modern, 38.	a	a1-
V	Veight of Type		
A	ds set in light-face		52
A	ds set in bold-face		36
A	ds set in medium-face		(
S	tyle of Layout		
C	onventional		5
N.	oderately Modern		3
P	ronouncedly Modern		
I)	lustration		
C	onventional		7
M	oderately Modern		1
P	ronouncedly Modern		- (
	(No illustration appeared in or	1e	0
th	e advertisements.)		
G	eneral Effect		
(F	ll-inclusive)		
C	onventional		4
	oderately Modern		
	onouncedly Modern		

For the purpose of a conclusion on trends, Scorekeeper referred to a Post analysis in an issue of 1933 which closely paralleled others of that year. It shows 13 of 111 advertisements, or 12½ per cent, in sansserif types whereas here they score but 5 of 96, or 5 per cent. Garamond trailing Bodoni 27 to 28 in the 1933 analysis leads in this one 31 to 20.



Scorekeeper considers these the best modern and conventional page advertisements in the four issues of "The Saturday Evening Post" that were considered in this month's typographic analysis. It is understood, of course, that only typography, layout, and art are here involved. Copy is another story!

# IIP BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure \*

# Radio and Printing

• Of the eight hundred radio stations in the United States, seven hundred sell time to advertisers. These stations serve 27½ million radio families, or 86 per cent of the total number of families in the country. A large number of these radio advertisers tie-in their commercials with printed follow-ups, such as: Booklets, letters, broadsides, display cards, novelties, menus, thank-you notes, illustrated letterheads, house-organs, artists' photographs, contest literature, health booklets, stuffers, bulletins, blotters, sales portfolios, recipe folders, printed programs, fashion bulletins, and other forms of printing. The printer who listens in may get an idea for a followup piece. If it is a good or a clever idea, he has a chance to get some of this multi-million dollar printing business which the radio has helped to build up for the

# **Policy of Neutrality**

• Claud M. Baker, president of the International Typographical Union, has announced that suspension of the ITU by the American Federation of Labor merely forces the ITU "to follow a policy of neutrality, since there is little if any sentiment for affiliation with any other national labor movement. The 80,000 member union has been in controversy with the AF of L for four years over non-payment of an assessment intended as a war chest to fight the CIO.

# Wage-Hour Law and Employers

• The United States Department of Labor has just published a pamphlet entitled, "Employers' Digest of the Fair Labor Standards Act of 1938," which describes in simple lay language the most important provisions of the Wage-Hour Law as it affects employers. Particular stress is laid on the calculation of overtime pay and the record-keeping requirements of the Act. Copies of this pamphlet may be had free by any employer by application to the nearest wage-hour field office.

## Set Up "Sharps and Flats"

• White-haired Samuel Garner, forty-five-year veteran of the Chicago Daily News composing room, who for years set Eugene Field's column, "Sharps and Flats," claims to have set the original type for "Little Boy Blue" and "Wynken, Blinken, and Nod."

"Field was always running out of tobacco," says Garner, "and as we used the same brand, he borrowed from me promising some day he would pay me back with a full package. Our brand had a special number coupon inside the package. If the number happened to be between one and ten, the holder was entitled to five pounds free. After years of use, I had never got a lucky number, but one day Field gave me an unopened package. In it I found the lucky number—seven. To me, it was just another proof that Eugene Field was born under a lucky star."

# After 175 Years

• Read this Paris date line carefully: "All is hurry and confusion at Versailles. Expresses are at every moment sent to the different seaports, and, if some whispers are to be credited, we are on the eve of a new rupture with the most formidable of our neighbors. This and the distractions which are but too justly apprehended in Poland threaten to deluge Europe afresh in blood and throw an uncommon air of dejection over this metropolis which was just beginning to recruit from the miseries of the late war."

The date of the item was Aug. 10, 1764. It was printed in the Hartford Courant one hundred seventy-five years ago. With but a slight change (the word expresses to telegrams) it could have been printed in the same paper on August 10, this year of 1939, and told the news of the present day, the forecast of the outbreak of the same old European war that started in three weeks.

# Cheap and Old-Fashioned

• "How often have we been incensed by the dull, drab, and uninviting stuff sent us by some church or religious organization," declares the Christian Artists Fellowship of Chicago, a group of religious-minded commercial artists and advertising men. "We throw it aside in disgust and wonder what sort of people would send out anything like it. It neither impressed us nor gained our interest, to say nothing of our respect. The work of the Lord deserves our best in everything and no less in our church promotional literature." To supplant such old-fashioned and cheap-looking literature, the Fellowship has arranged a number of meetings to be addressed by artists and printers and ministers "who know how to do it."

### Unusual Accident

• In the pressroom of the Highland News, Inverness, Scotland, J. M. Grant, printer, was passing paper between the rollers of a printing machine to Duncan Mackay, fifty-eight-year-old pressman, who was hidden by the machinery. Grant called out to MacKay that the paper was torn and directed him to "inch" the machine. Hearing no response, Grant went around to investigate and found MacKay's head caught by the chin and the top of the head between a cylinder and a roller. The victim died in the hospital. The Home Office reported no similar accident on record with that type of machine.

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# New York Saves on Printing

• Sponsored by the Commissioner of Accounts and the Departments of Accounts and Purchases, a survey and revision of forms used by New York City resulted in consolidations, eliminations, and revisions which will save \$200,000 annually. Fifteen thousand forms in forty departments were reduced to 5,000; 360 sizes were reduced to 170 sizes, and 370 forms used in common by many departments were consolidated into twenty-three standard city-wide forms. In the Board of Education alone, 4,112 forms were classified into seventy-seven subjects with a new form for each

# Paper Acidity

• The acidity of paper, expressed as its pH value, is now considered one of the most important items on which to base an estimate of the paper's lasting qualities. A relatively acidic paper will deteriorate despite any other of its properties. Government and other large buyers of paper require that the pH value must meet a certain specification, an improved method of measuring which has been perfected by Herbert F. Launer, National Bureau of Standards.

## 150 Years of Publishing

• The 150th anniversary of the publication of the Berkshire Evening Eagle, Pittsfield, Massachusetts, was recently celebrated with a 72-page rotagravure edition in which the 100 or more advertisers coöperated by substituting newsangle pictures in place of advertising. Of the 600 pictures, one-third of them were of a historical nature, making the edition a pictorial history of the community which the paper serves.

# The Month's News

Brief mention of men and events associated with the

printing and allied industries are published here. Items should reach us by tenth of month

# U.T.A. Reorganization

Plans for reorganizing the United Typothetae of America into a direct membership trade association, with certain defined relationships with local groups, are being worked out by the executive committee with a view to submitting proposals to the annual convention to be held in Washington, D. C., October 7 to 9. Preliminary plans for the proposed reorganization were considered at the meeting of the executive committee in session at Washington, December 7 and 8. The committee will consider further plans at a recessed meeting to be held in February, the dates to be announced. Meanwhile a special committee of three, appointed by Pres. B. B. Eisenberg, will study the present status of the U.T.A., and its future program, and make recommendations to the executive committee at its recessed meeting.

Walter B. Reilly, of the Courier-Citizen Company, Inc., of Lowell, Massachusetts, who is second vice-president of the U.T.A., was appointed chairman of the 1940 convention committee.

At its December meeting the executive committee appointed Campbell Palfrey, president of Palfrey-Rodd-Pursell Company, New Orleans, as chairman of a committee on Government competition. It will be the purpose of this committee to study "unnecessary and unwarranted" competition and to seek legislation to limit the operation of the Government Printing Office. It will also seek legislation designed to discontinue "or severely limit the use of machinery for the production of printing, gravure, lithography, or duplicating work by the several agencies of the Federal Government outside of Washington.

# Fred Randolph Killed

Fred W. Randolph, former field director of the United Typothetae of America, was killed in an automobile accident on Route No. 53, while returning to his home near Itasca, Illinois, December 21, after having spent the business day in his office at the Heco Envelope Company, 4500 Cortland Street, Chicago, of which he was secretary-treasurer. Funeral services were held in Chicago, December 23, and subsequently at Bryn Mawr. Pennsylvania.

Mr. Randolph became associated with the U.T.A. during the period of the three-year plan, after the World War, and was placed in charge of organizers and other field men that visited the printing centers of the United States and Canada and formed local typothetae groups. In 1924, when the retrenchment program of the U.T.A. required the elimination of practically the entire field force, Randolph reorganized the defunct Chicago Typothetae into what became the Master Printers Federation of Chicago—now the Chicago Graphic Arts Federation—without any affiliation with the U.T.A. Two years afterward, in 1926, he resigned from his position as managing secretary of the Federation and entered a business relationship which developed into his becoming secretary-treasurer of the Heco Envelope Company, with which concern he was associated at the time of his death.

# **Arranges for Conference**

R. Randolph Karch, of Rochester, New York, in his capacity as chairman of the forthcoming nineteenth annual conference on printing education to be held in Rochester Athenaeum and Mechanics Institute, has sent questionnaires concerning their management of school courses to teachers of printing. The answers expected from 600 members of the National Graphic Arts Education Guild will be used in discussions to be programmed for the conference to be held after the school season closes.

# F. A. Silcox Dead

F. A. Silcox, for many years associated with employing printers' groups in their relations with labor unions, died at his late residence in Alexandria, Virginia, December 20. Funeral services were held December 22. He was born in Columbus, Georgia, December 25, 1882, graduated from the College of Charleston, and from the School of Forestry in 1905. After spending some years in forestry work, serving as a captain during the World War, he became associated with the United Typothetae of America in the capacity of director of industrial relations. In 1922, after the U.T.A. divorced itself from participation in labor matters, Mr. Silcox joined the staff of the New York Employing Printers Association, and for eleven years was secretary of the Printers League, which negotiated contracts with labor unions as the representative of New York printers employing union labor. In 1933, Mr. Silcox quit his printing industry connections, and returned to forestry work in the capacity of chief of the United States Forestry Service.

# Spend \$250,000 for Equipment

Four printing and lithographic establishments in the Chicago area have invested an aggregate of approximately \$250,000 in new presses and other kinds of equipment.

The C.C.C. Press, Incorporated, which will move into enlarged quarters at 214 North Michigan Avenue, Chicago, will install four new 41 Miehle press units, two new Intertype machines of latest design, an additional Seybold cutter, a Christensen stitcher, a Nygren & Dahly drill, new filing equipment to store and file 160,000 pages of standing type matter, and other equipment. Eugene Strauss, manager, said that in the new location the plant will have a total of twelve Intertypes and eight automatic Miehle units each taking a sheet 28 by 38 inches.

Gunthorp-Warren Printing Company, 210 West Jackson Boulevard, Chicago, has enlarged its offset lithographic department by the addition of a Miehle 42 by 52 inch offset press, new platemaking equipment, including a camera, a whirler, and new tanks purchased from Lanston Monotype Machine Company, and has increased its floor space to 15,000 square feet. John T. Moran, vice-president and general manager of the company, said the new outlay would cost \$50,000, but that increased volume of business, in both the letterpress and offset departments, justified the additional investment.

Approximately \$100,000 additional investment has been made by Newman-Rudolph Lithographing Company, 844 West Jackson Boulevard, Chicago, in its plant occupying five floors of space. Another four-color Harris offset press, the second to be installed within a year, has been added, and the plant of Offset Plate Makers, Incorporated, has been purchased and moved into the Newman-Rudolph plant to provide needed additional platemaking equipment and increased trained personnel. Other offset press equipment includes five two-color Miehle units and a single-color unit.

National Office Supply Company, Waukegan, Illinois, operating nineteen typographic printing presses in addition to its offset equipment, has added three new Harris lithographic presses, two of them being 17 by 22 inches in size, and the third being 22 by 34 inches. The lithographic department now has four offset presses in operation, besides a 17 by 22 Webendorfer.

# **Exhibitors Get Refund**

Exhibitors who participated in the recent Graphic Arts Exposition, held in Grand Central Palace, New York City, have received a refund of 10 per cent of their outlay for space as a result of the action of the board of directors of the National Graphic Arts Exposition, Incorporated. The refund is said to have been made possible through economies in management bringing operating expenses under the budgeted allowances. Fred W. Hoch, secretary and exposition manager, in a letter to THE INLAND PRINTER said that the office at 480 Lexington Avenue was closed December 15. The address of the secretary now is 461 Eighth Avenue, New York City.

# Returns From England

Barnard R. Halpern, for the past two years employed in England by the Monotype Corporation, has returned to the United States and has joined the staff of the Lanston Monotype Machine Company at Philadelphia as supervisor of photomechanical equipment service. In his new position, he will supervise the testing of all photomechanical equipment to be shipped from the Philadelphia factory. Prior to his work in England, Mr. Halpern was connected with the Chicago district sales office.

# Make Color Discoveries

Colors used on food packages may retard action of light and heat upon contents, according to findings of the color research laboratory of the Eagle Printing Ink Company, division of General Printing Ink Corporation. Use of yellows, white, and pale green "in opaque containers tends to keep the contents of the package cooler and therefore less likely to deteriorate," while in transparent containers, "yellows and greens are particularly favorable." The bulletin stated that many types of foodstuffs are affected by light and heat, and that "fatty substances in particular are quickly made rancid by the action of light."

# Publish Specimen Handbook

Ninety-one styles of composition and layout are illustrated in the 36-page food store advertising handbook published by Mergenthaler Linotype Company. The book, page size 7½ by 10½ inches, demonstrates how time-consuming "cut-in" slugs can be avoided by the use of full measure slugs. Below each specimen of typography is the explanation of how it was done. One purpose of the handbook is to aid the man who prepares the copy to select styles of typography "which are both attractive to read and easy to set."

# Develops New Inks

Improved inks for use in steel-die engraving work which have adhesive qualities so that they can be printed on glazed stock, along with fast-drying picture inks, have been developed by the I.P.I. products development laboratory, according to an announcement by the International Printing Ink division of the Interchemical Corporation.

# LATEST EQUIPMENT FOR THE PLANT

AMERICAN TYPE FOUNDERS has announced that its new script type face, Grayda, will be available after December 15, in sizes from 18- to 72-point, and that 84- and 96-point sizes are in process of preparation. The new face is the

This type is Grayda

work of Frank Riley, who became connected with the graphic arts in his home state, Missouri, studied in Chicago and Paris, and has been associated with advertising typographers in several cities. Grayda is offered in two different styles of caps—one with flourish, the other "where sedateness is desired or space is limited"

"PHOTO-RAY" is the name of a clever new process invented by Edwin W. Krauter whereby transparent "pattern" letters are made from original alphabets -designed by master "lettering" artists, assembled by hand from a case, and placed on a glass, in line-straight or in any contour-with complete freedom as to combinations and spacing. Finally, a photo print is made to the desired size. For every essential purpose it is exactly the same as a careful pen drawing. Script letters really do connect, and a line of capitals may be spaced to suit. The basis of Photo-Ray is superior hand lettering which it duplicates with all the perfection of the original. From twentysix basic scripts and 120 basic roman faces, almost any style or effect may be obtained. By "trick" camera work, certain frills like letters in perspective, extra condensed, or expanded, are also available. Headquarters of Lettering, Incorporated, where initial service is starting, is in Chicago. The firm plans to establish similar units in key cities as fast as personnel can be trained.

Spartan Type family produced by Mergenthaler Linotype Company has an addition in the form of eighteen-point Spartan Heavy, with Italic. A complete range of sizes from six- to twenty-four-point of Spartan Medium with Heavy series is in process of manufacture.

THREE NEW TYPES of metal bases for molded rubber plates used on flat-bed presses have been announced by The Printing Machinery Company. They are: the Sectional Rubber Plate Base; the One-piece Rubber Plate Base; and the Special Rubber Plate Base. The bases have been designed to hold the rubber plates, which have no metal backings, firmly in position by means of an adhesive fabric. The latter is supplied in several styles and thicknesses.

The Sectional Rubber Base, made in "L" shaped units, is manufactured in two different metals. One is a special aluminum alloy, preferred by some because of light weight; the other is a semi-steel alloy which has greater adhesive value as proved by tests.

The One-piece Rubber Plate Base, made of semi-steel alloy, was designed to eliminate the need for an ordinary chase. The special bases are made to the customer's order when needed for unsual rubber plate applications, long runs, and complicated forms.

An electrically operated typewriter that has only a fraction of the parts of the conventional models and can be sold for \$50 has been invented by Capel M. McNash, night manager of the Cleveland, Ohio, United Press Bureau. The basic principle of the revolutionary machine is a single type bar which carries the characters. The new machine is adaptable to long distance transmission on the telegraphic printer the inventor says, and he estimates the cost of such a machine would be about \$150, thus competing with machines costing \$1,500. Because electricity "does everything" the operator of this machine will find it a great energy conserver as well as time saver, according to the inventor.

PAASCHE AIRBRUSH COMPANY has announced a new portable gravity feed, air-operated "no-offset" process unit known as Type AEX-30 and designed for the use of printers operating small presses. The new streamlined unit is equipped to furnish its own supply of compressed air, and has standard features of Paasche's larger units. It treats sheets up to 30 inches in width. The unit is equipped with a ½ Hp., 110 volt, 60-phase electric air compressor and delivers 2.2 cubic feet at 35 pounds pressure.

Two NEW TYPES of markers have been devised by The Printing Machinery Company of Cincinnati, Ohio, for use with plate-mounting bases made by the company. One is the Sterling Sheet Register Mark, made in the form of small steel crosses. Used on trim margins of sheets, they show the pressman, during a press run of multicolor printing, if the colors are being printed in perfect register.



The second device is known as the Sterling Identification Marker. It is a special steel hook designed to hold firmly, in either a hole or a groove of a patent base, two 12-point type characters for identifying the work of any particular pressman or press crew. The marker is printed either on an inner margin or near the gripper margin of the sheets being run.

Mergenthaler Linotype Company has announced several new additions to the Bodoni Bold family of type faces, and one of Lining Bank Gothic.

The latest Bodoni Bold is 9-point with italic:

HERE is a brief showing of the 9-point size of Linotype Bodoni Bold with *Italic*. Modern man cannot be served by a tool that is just good enough or a little better than pretty good. The good

Bodoni Bold Condensed—caps, figures and points—combined with 30-point Memphis Extra Bold Condensed, recommended by the company for certain kinds of newspaper typography are here shown:

# ABCDEFGH5, ABCDEFGH5,

Lining Bank Gothic, produced in four 6-point, and five 12-point sizes has been announced. The 12-point size is here shown:

# ABCDEFGHIJ5, ABCDEFGHIJ5,

THE KIDDER ANILINER press, ruggedly designed for precision color printing at high speed, has been announced by the Kidder Press Company. It is offered for one- to six-color printing, with gravure units optional, in widths from 26 to 72 inches, and circumferential range from 15 to 36 inches.

Controls for the regulation of the flow of ink and adjustments for both pressure and register are within reach of the operator. All adjustments can be made from one side of the press. Kidder's "infeed control" unit relieves the type rolls of the necessity of pulling the paper under heavy tension, the web being carried in a continuous arc.

Large fountain rolls, precision adjustment of inking roller against plates, ink fountain pens which are easily drained and removable for overnight cleaning, are some of the features of the ink control system employed on the press. Antisplash guards are used. Means are provided for separating impression and plate cylinders from ink rollers, when the press is shut down, yet permitting rotation of inking rolls. This prevents trouble caused by drying ink. It is unnecessary to wash rolls before restarting the press, as explained in a bulletin by the manufacturer.

A DRY SPRAY to prevent offset has been developed by the Rutherford Machinery Company, a division of the General Printing Ink Corporation. Instead of a mist that settles and dries on the sheet, the Craig Dri-Spray deposits a powder on the sheet going through the press. It operates within a few inches of the sheets, and hence the powder is not wasted in the new device nor can it gum up on the delivery tapes or the grippers, the manufacturers claim.

No floor space nor overhead room is needed for the unit which also takes care of various size sheets without a change of position on the press. Adjustments are all made at one point, quantity of powder sprayed is automatically controlled by a press tripping mechanism. The powder, which is non-poisonous and uninjurious, and needs no chemical preservatives, can be removed by brushing, wiping, or blowing it off.

The spray tube in operating position is mounted across the press. A flexible hose connects it with the powder tank and the agitating motor unit which operates on the lighting current unit.

In conformity with safety laws in effect in many of the states of the Union that require both hands of the operator of a paper cutter or trimmer to be used in its operation, The Challenge Ma-

chinery Company has equipped its new Challenge Lever Paper Cutters with a positive safety lock at no extra cost. The accidental descent of the knife is



Challenge Paper Cutter with new safety lock

made impossible by the use of the lock which is painted bright red and is located at the left end of the knife. A single movement of the operator's left hand, as he grasps the hand lever with his right, trips the knife. The use of the lock does not cut down the operating speed of the cutter, the company announces. The new cutters, made in two sizes,  $26\frac{1}{2}$  and  $30\frac{1}{2}$  inches, include numerous desirable features.

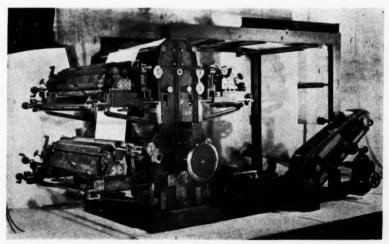
A DEVICE is now in use for makeup and registering of forms that employs the unique properties of the transparent mirror to save time in these operations. The transparent mirror is arranged over the imposing surface in a movable framework. All of copy, bearing the required registering detail is spread, face side down, on a plate of glass that is the same size as imposing area.

Now the operator looks through the transparent mirror and can see all the registering detail on the sheet which is above. It gives the effect of being spread at the printing surface of the forms. The image in the mirror has clarity and sharp accuracy. From this point it's merely a matter of adjusting the movable parts of the form until they are in exact positions for registering.

A sheet of paper on which ruled lines are drawn to show position of the plates and type matter can serve as copy for the device, called the Registerscope. More generally used is a paste-up sheet, such as lithographers use, with the proofs of cuts and other matter attached in position.

In folding-box work, and related jobs, with color, the device also greatly simplifies registering and saves time. Taylor Machine Company, of Baltimore, manufacturer of the Registerscope, is said to have also extended its use to curve plates for rotary presses with a special type of Registerscope.

INTERTYPE CORPORATION has announced a new automatic metal feeder of singlepig size which is said to have all the advantages of the two-pig metal feeder except in its capacity.



Kidder Aniliner press for high-speed precision printing in one to six colors, widths to 72 inches

# A Census of Industry

Cooperation of all persons and firms concerned in printing, publishing, lithographic, and allied activities is being sought by the Bureau of Census of the Department of Commerce in its forthcoming canvass of the industry to obtain the facts for compilation in its reports. This canvassing project begins in January and is expected to be completed within six months. It is part of the whole census plan which will cover approximately 132,000,000 people in the population census, 33,000,000 homes in the housing census, 3,000,000 business concerns, 170,000 manufacturing establishments, 7,500,000 farms, and about 12,000 mines and quarries

Specific information is requested on Form 508 which the printing and lithographic concerns will receive. The form consists of eight pages, 8 by 101/2 inches in size. On six of the pages, several hundred blank spaces are to be filled out in answer to inquiries, numbered from 1 to 10. In the first group of inquiries, the description of the plant is requiredincluding data about ownership, legal names, affiliates, locations, and other items. Inquiry No. 2, refers to persons engaged in the business; inquiry No. 3, wage earners employed by months; No. 4, salaries and wages; No. 5, cost of materials actually used during year; No. 6, power equipment; No. 7, fuel and electric energy used; No. 8, expenditures for plant and equipment; No. 9 is omitted; and No. 10, products made and work done during the year. Three pages are made up of questions concerning products, and one page is allowed for remarks.

## **Advises Rubber Plate Use**

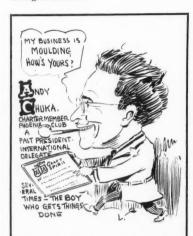
Combining the use of offset lithography with rubber relief printing is being advised by Fred A. Hacker, manager of the new products division of American Type Founders. He notes that rubber plate printing has shown some remarkable advances and is now making it possible for the printer to enjoy the advantages and economies of this process.

"In the offset process, rubber relief plates are particularly desirable for imprint and price changes to avoid the necessity of making an entirely new offset plate for each change of a portion of the copy in the plate," says Mr. Hacker. "In long runs with several changes, where those changes are confined to the same area in the offset plate, economies can be effected by the use of this method.

A small area of the offset blanket and packing is cut away down to the cylinder to accommodate the relief rubber plate—made to the same thickness as the blanket and packing—which is secured to the cylinder by means of an adhesive prepared especially for the purpose. The corresponding area in the offset zinc plate is then made water-repellent to attract the ink which, in turn, is transferred to the relief plate at the same time that the offset plate transfers its image to the offset blanket. The rubber relief image in the imprint

and the planographic image on the offset blanket are then transferred simultaneously to the paper or other material being printed."

Mr. Hacker said that subsequent imprint changes can be easily and quickly made, and that the rubber relief plates can be stored away for future runs of the same job, if desired. He mentioned that various kinds of work would lend themselves to the same treatment where changes occurred.



The Phoenix CRAFTSMAN, in its series of "Who-ey Ho?" biographical sketches about its members, written by "D. Zee" featured Andy Chuka in a recent article. Here is the cartoon sketch of him illustrating the story. It shows him in a typical moment of restless energy. Mr. Chuka is a charter member of the Phoenix (Arizona) Club of Printing House Craftsmen and a former official of it. He has been the president of the Pacific Society of Printing House Craftsmen, and has often been a convention delegate.

Mr. Hacker said that a second method of using rubber relief plates on an offset press called for the complete removal of the offset blanket and packing. Thus, the press was converted into a rotary press, the blanket cylinder being used as the plate cylinder, the regular plate cylinder as an inking roller, and the dampener mechanism being disconnected. However, he does not recommend this method for the general run of commercial work, or where ink distribution is of prime importance. He is of the opinion that the rubber molded plate gives the offset lithographer, as well as the typographic printer, an important tool to assist him in increasing sales and producing many "run-of-themill, as well as specialty, jobs more economically."

# Lanston Booklet

Lanston Monotype Machine Company has issued a new booklet illustrating and describing all of the equipment manufactured by the company for photomechanical platemaking.

# Tells of Improved Process

Makeready time is reduced because of accuracy of halftone plates that allows for only one-half of one-thousandth of an inch tolerance over their entire surfaces whereas previous tolerance was about two one-thousandths of an inch. Such is the claim made for the new "Roto-Grip" finish for photoengraving plates, a description of which was given at the recent convention of the American Photo-Engravers Association and which was recently reprinted in a bulletin of the mechanical department of the American Newspaper Publishers Association. William H. Finkeldey, chemical and metallurgist consultant to the Edes Manufacturing Company, presented the subject to the convention.

He said the improvement was made possible by reason of a new method of grinding plates used for photoengravings, which is based upon the method employed by manufacturers for grinding surfaces of telescope mirrors.

The new process of grinding plates used by photoengravers is said to make the plates flatter, and free from ridges or scratches; it provides the plates with "superior gripping properties"; and it gives the plates "a gage accuracy never before attained in any plate etched for photoengraving purposes."

"This accuracy of gage eliminates many hours of costly makeready where printing is done directly from the engraving and is a great advantage for zinc plates to be used in the Alltone process now being tried by a number of newspapers," Mr. Finkeldey reports.

# Printers and Paper Men Meet

Beneficial results are expected to follow after the discussion of problems of mutual interest at a conference of papermakers' representatives, paper distributing men, and leaders of the United Typothetae of America held in Washington, D. C., December 6. Subjects discussed included direct mill contracts, sub-standard papers, consumer sales, trade customs, and the effect of merchants' credit policies on paper marketing practices. While no conclusions were reached at the conference, the opinion was expressed that further meetings of this character should be held so that definite recommendations can be made for the various industries to act upon. Among those present at the conference were representatives of the National Paper Trade Association, the Book Papers Manufacturers Association, the Writing Paper Manufacturers Association, and the U.T.A.

# Criticizes WPA Schools

Photoengraving shops in WPA schools and CCC camps operated by the United States Government were criticized by Edward J. Volz, president of the International Photo-Engravers Union of North America, in an address given before the union's convention held in Philadelphia, November 24. He said that operation of such plants was "conducive to counterfeiting and detrimental to business" and so told federal officers.

# Gage Heads Jury

Harry L. Gage, vice-president of the Mergenthaler Linotype Company, is chairman of the jury appointed to judge papers submitted by printing students throughout the country in the fourth annual IPI essay contest, sponsored by the National Graphic Arts Education Guild. Fred J. Hartman, of the Guild, has announced that the names of members of the contest advisory committee include, Dr. M. F. Agha, art director of Condé Nast Publications: Arthur S. Allen, president, Allcolor Company; Bromwell Ault, president, International Printing Ink Division of Interchemical Corporation; V. Winfield Challenger, director of printing, N. W. Ayer & Son; Charles R. Conquergood, managing director of Canada Printing Ink Company; Thomas E. Dunwody, director, Technical Trade School; Bernard B. Eisenberg, president, United Typothetae of America; Louis Flader, commissioner, American Photo-Engravers Association; A. E. Giegengack, Public Printer, Government Printing Office; William A. Kittredge, director of design, R. R. Donnelley & Sons Company; Floyd C. Parks, director of the bureau of education, International Typographical Union; D. J. Macdonald, educational director, Lithographic Technical Foundation; R. G. Macdonald, secretary, Technical Association of the Pulp and Paper Industry.

Some 7,400 printing students from 302 schools participated in the contest and their papers are now in the hands of the officials.

# N.P-J. Sold to Lightner

The National Printer-Journalist, established in 1872, which in its history has changed ownership several times, has been purchased by the Lightner Publishing Company, of Chicago, and its name will be changed to The National Amateur Journalist. The seller was H. L. Williamson, Springfield, Illinois. The publication will cater to editors and publishers of school, college, and other publications operated by non-professionals in journalism.

# Y. E. Movement Spreads

Groups of young executives of the printing industry are organizing in numerous industrial centers to improve their knowledge of the management problems of the industry.

In Boston, Albert Finlay, Howard Patterson, and Mayor Tobin gave addresses at the first meeting of the newly formed group which is affiliated with the Graphic Arts Institute of Massachusetts. At a subsequent meeting, the subject discussed was "Salesmen Are Made not Born."

In Chicago, the young executives affiliated with the Chicago Graphic Arts Federation, vary their meetings by having subjects presented which pertain directly to the industry and they intersperse their discussions with the presentation of subjects of current interest on the theory that executives should widen their horizon of information. At a recent meeting "Creative Sales" was the subject of the Chicago group. In Detroit, the young executives availed themselves of the opportunity to see the film "The Material Side of Printing," and at another meeting, the film "Teapot Revue of 1939," was viewed.

In Minneapolis, The Junior Graphic Arts Club recently celebrated its first anniversary at a meeting where the subject of "Industrial Management" was discussed

In New York City, the young executives group, which is affiliated with the New York Employing Printers Association, discussed the topic "Act Like a Sales Manager—Sell Like a Salesman."

# Celebrates Golden Jubilee

Three generations were present at the 50th anniversary celebration of the E. S. Upton Printing Company, 539 Magazine Street, New Orleans, Louisiana, on December 4. The date also marked the 89th anniversary of the birth of the founder of the company, Eldon Stephen Upton, who is now vice-president of the company, of which his son, E. C. Upton, is secretary-treasurer, and his grandson, John T. Upton, president. Business associates, customers, and neighbors participated in the "open house" festivities that marked the double celebration. Copies of the souvenir edition of the



Left to right: E. C. Upton, E. S. Upton, and John T. Upton amid floral tributes to 50th Anniversary

In Philadelphia, The Junior Executives Club visited the plant of the Royal Electrotype Company, and on another occasion discussed the subject "Color Photography and Color Engraving."

In St. Louis, a young executives group was organized on December 5. It will function in affiliation with the local Associated Printers and Lithographers.

In Washington, D. C., the newly organized Graphic Arts Junior Executives held its first program December 6, and organized committees to present subjects pertaining to sales management and coördination, personnel management, general administration, production management, publicity, legislation, taxation, and planned purchasing.

The film "The Material Side of Printing," which is being routed by the Young Executives Club of New York, was shown during November and December at Kansas City, Detroit, Evansville, Indianapolis, and Wichita, Kansas. It is booked for a showing at the School of Printing of the University of Virginia, February 20.

O. K. Eden, secretary of the Young Executives Club of New York City, is the national corresponding secretary. firm's house-organ, "Put it Up to Upton" were distributed.

The firm, which now specializes in the preparation and production of literature for direct advertising campaigns, was started by the elder Mr. Upton, in 1889. The printing shop was operated in conjunction with the "Religious Book Depository." It was one of the first in the South, outside of newspapers, to install linotype and monotype machines which was, and is, typical progressiveness.

While the senior Mr. Upton "retired" from active business management in 1930, he visits the printing establishment periodically, thus keeping in touch with the industry with which he has been associated literally since infancy. His father, who edited the Banner, in Bluffton, Indiana, back in 1850, published this paragraph in his editorial column: "Since writing the above, to multiply our felicity, a little responsibility of the masculine gender, singular in number, has been added to the ranks of the senior corps, editorial."

The firm has changed its location but twice in its half century. It was first on Camp Street, later on Poydras Street, then on Magazine Street.

# Buyers' Suide

A ready reference buyers can depend upon for sources of supply. Manufacturers: This Business Directory offers good

visibility at low cost for smaller advertisers and extra lines of larger advertisers. A listing of your products here reaches influential buyers when buying is done, and clinches sales. Note our policy permits display—send for low rates.

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MILWAUKEE BRONZERS—for all presses. Also some rebuilt units. Write C. B. Henschel Mfg. Co., Milwaukee, Wisconsin.

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CALENDAR PADS—BLOTTERS. 1940
Calendar Pad Catalog now ready. Over
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every purpose. Also our new Art Advertising Blotter Catalog illustrated in full
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# Commencement Invitations

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County Record Books, Ruling, Binding. Get your share of this business,—good prices, liberal discounts to printers. Tom L. Ketchings Co., Natchez, Miss.

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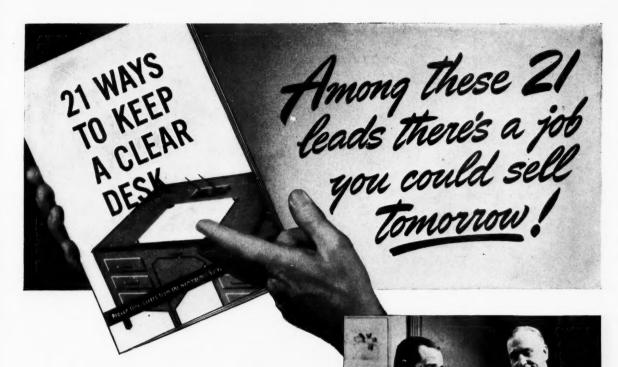
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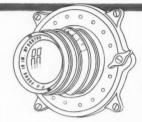




Send for it! Hammermill Paper Co. Erie, Pa.

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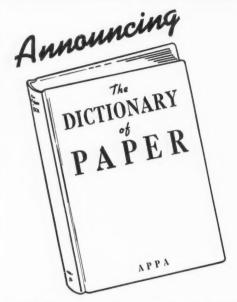
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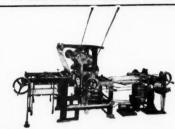
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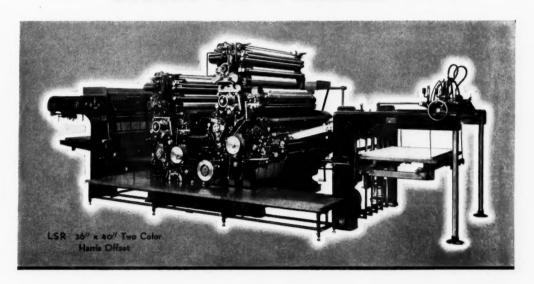
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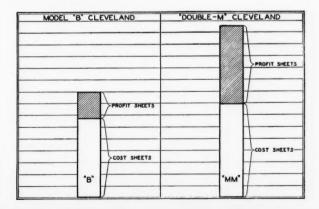
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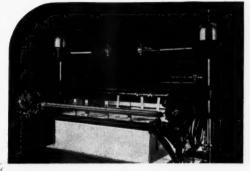
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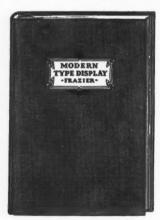
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# THE INLAND PRINTER

J. L. Frazier, Manager

PUBLISHED MONTHLY BY THE INLAND PRINTER COMPANY 309 W. JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

### Volume 104 • January, 1940 • Number 4

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### SUBSCRIPTION RATES

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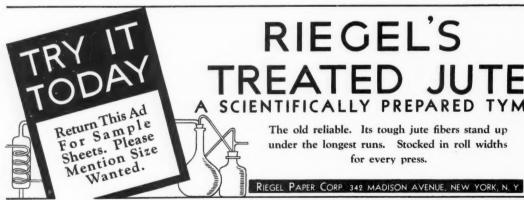
We want to buy one single O-56" two color Miehle Cylinder Press and one double O Cleveland Folder, Send us complete details, serial number, price. J 318.

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MERRY CHRISTMAS 1940 - We want to tell you about some new steel die stamping inks that will make it easier to produce 1940 Christmas cards, among other things. These new inks have excellent flexibility and adhesion; they can be printed satisfactorily even on difficult papers and glazed stocks. They dry quickly, and their coverage is unusually good. If you do steel die work, order some of these new inks now.

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The Pure Food and Drug act seems to imply that inks should be edible, if not tasty, although vitamin content is not specified.

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DIVISION OF INTERCHEMICAL CORPORATION, DEPT. I. P. J., 75 VARICK STREET, NEW YORK

# THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

JANUARY, 1940

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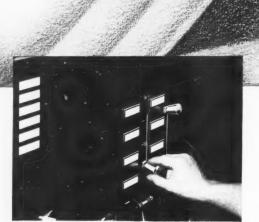
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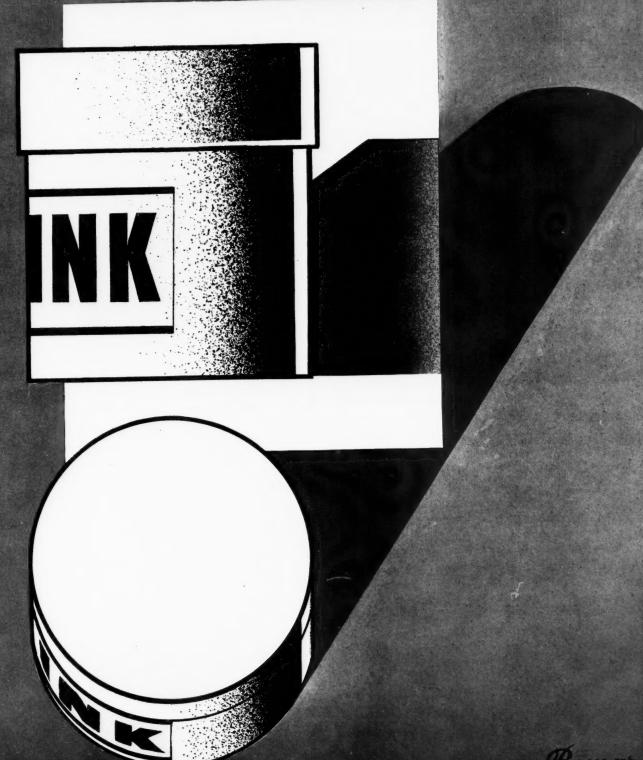
Thus Intertype again pioneers with interchangeable, convertible machines—just as we pioneered years ago with the interchangeable, convertible Standardized Intertype.

These are days of constant changes. Look to the future when buying composing machines. Write to Intertype Corporation, Brooklyn, for more details.

NEW UNIVERSAL INTERTYP

BETON BOLD AT

# HE INLAND PRINTER FEBRUARY 1940



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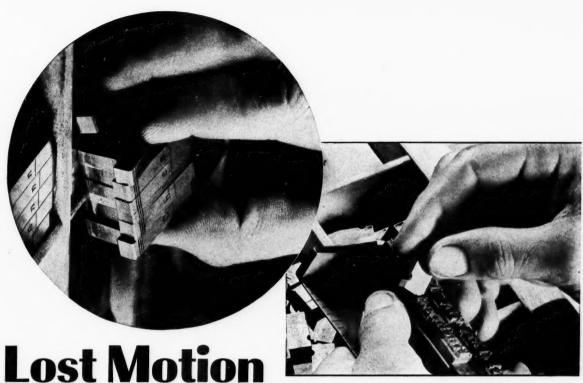
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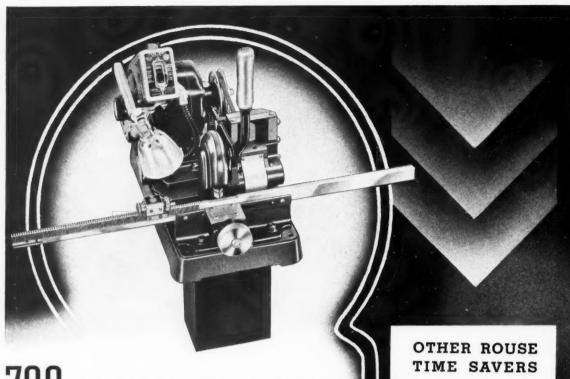
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Of course we don't claim that Buckeye Cover is more beautiful than the rainbow. But the gentleman's enthusiasm for Buckeye has a basis in fact. There are far more colors in Buckeye than in the most gorgeous rainbow—and they are better ones for the printer to work with, too. A color for everything is obtainable in Buckeye—and an appropriate finish and weight, as well. The world's most complete line.

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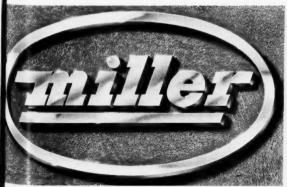
Profits are made from active business—profitable business such as is enjoyed by foresighted Miller owners. Thousands of Miller Automatics are widening profit margins by giving up to 25% higher productive speeds, lower operating costs and savings in space, rent and unnecessary effort. Fine quality and great versatility widen selling markets.

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Information on Miller Automatics gladly given to responsible firms, on request.

#### MILLER PRINTING MACHINERY CO.

PITTSBURGH, PA.





## Keeping !



## in Touch

VOL. 1 NO. 1 . PUBLISHED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION . FEBRUARY, 1940



### Portrait of a Man Looking for Trouble in the Photomicrography Laboratory

That's what this man is doing, looking for trouble. Of course, the troubles he is looking for are the kind that bother pressmen-troubles that

hinder the cause of finer printing. This picture was taken in the photomicrography laboratory. Quite a mouthful to say, but it's the section of IPI's Research Laboratories devoted to microscopic investigation of various printing problems.

The section of IPI's Research Laboratories devoted to microscopic investigation of various printing problems.

The section of IPI's Research Laboratories devoted to microscopic investigation of various printing problems.

The section of IPI's Research Laboratories devoted to microscopic investigation of various printing problems.

The equipment here enables technicians to magnify cross sections of paper, for example, and then photograph these cross sections so that the penetration of ink into the paper and other details may be studied minutely. The photomicrography camera can photograph a tiny halftone dot so that it looks like a good-sized dried pea. By examining such magnified impressions, technicians can obtain valuable facts on how various types of ink print. For example, these photomicrographs show clearly that the quick-drying inks print much more cleanly than do slower-drying inks. Basic research studies, like those possi-

ble in this photomicrography laboratory, are making possible developments that can help YOU produce better printing!



There may be no reason to associate these facts, but right after the Atlanta premiere of "Gone With the Wind," two Atlanta newspapers went with the Wind, too.

Have you seen "Keeping in Touch," the new IPI color movie? This film is available to Graphic Arts organizations, and it is being shown all over the country. If your local group would like to see it, write to us, and we'll be glad to arrange for a showing.

#### Foiled Again? Try These

Copper foil printing is tricky! The smooth, hard surface of the copper makes penetration negligible, and as every printer who has tried it knows, it's a real task to produce a nice looking job on this kind of a surface. But a beautiful example of foil printing rolled off the presses of the Kirby-Cogeshall-Steinau Co., Milwaukee, recently when they turned out some inserts for a customer who was advertising a new copper foil stock. Obviously, the job had to be good, considering the fact that it was designed to advertise the beauty of this new paper. Kirby-Cogeshall-Steinau used IPI Pyroxalin inks to help them achieve these handsome results.

#### Advertisement

#### CAMERA FANS LIKE GOOD PRINTING

#### **New Photo Annual Contains Best Pictures of Year**

It used to be that people were afraid to go into night clubs and burlesque houses for fear of being seen. Now they're afraid to go into such places for fear of being photographed. The all-seeing eye of the candid camera is everywhere, and photography enthusiasts in America are now as

numerous as Democrats (though not necessarily of the same political beliefs).

One of the bibles of these modern knights of the lens is "U. S. Camera Annual."

Since its first edition in 1935, this book has included the finest examples of American photography for each year. To do these fine pictures full justice, "U. S. Camera Annual" must be exceptionally well-printed. It always has been. The newest volume, just released, is "U. S. Camera Annual 1940." It was produced by the John P. Smith Company, Rochester. Both the color pages and the black and white section have been reproduced with a sparkle and lustre that compliments the original subjects.

What about ink? Glad you reminded us. Every edition of "U. S. Camera Annual" and every issue of "U. S. Camera Magazine" has been printed entirely with

#### Trylon Ahoy! Another Fair **Year Offers Opportunities**

When you read this, you won't be in any danger from sunstroke, and unless you are fortunate enough to live in the winter resort area, your golf game is just a memory at present. But this chilly weather is bound to pass (at least, it always has) and soon spring and the New York World's Fair 1940 will be upon us. It's going to be better than ever, says the management,

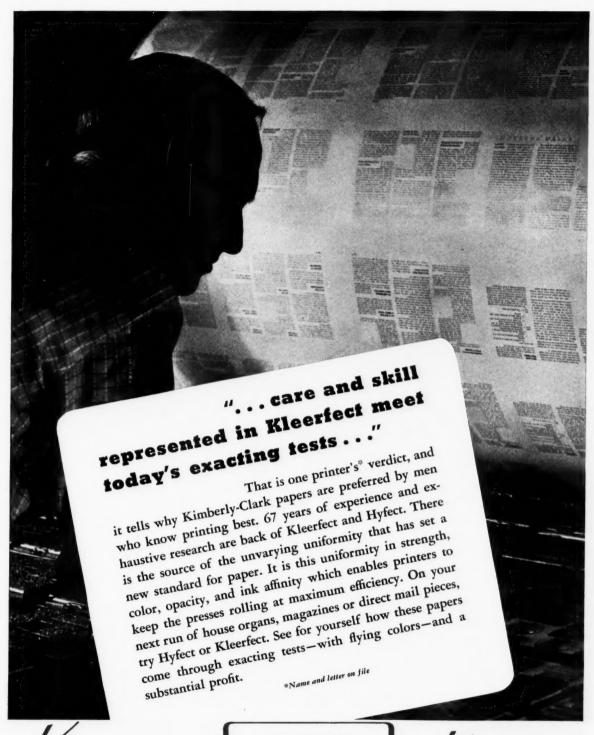


with new features rumored, like five cent hamburgers and a larger amusement area.

Once again, the Fair brings an oppor-tunity to do a lot of printing for exhibitors —nearly all of the big 1939 exhibitors have contracted for 1940, and there will be some new firms represented on the "Enchanted Meadow" this year, too.

The Fair's color theme continues to be that special shade Orange and Blue. Resembler this when you have a job for or

member this when you have a job for or about the Fair. And remember that IPI has the official Fair colors in standard inks, approved by the Fair color authorities. Roll out the Perisphere! Call the Crystal Lassies! We're ready, 1940!



UNIFORMITY IN OPACITY . INK AFFINITY NON-CURLING . PRINTABILITY STRENGTH . BASIS WEIGHT COLOR AND FINISH

KIMBERLY-CLARK CORP. (Est. 1872) NEENAH, WISCONSIN · CHICAGO, 8 South Michigan Avenue
NEW YORK, 122 East 42nd Street · LOS ANGELES, 510 West Sixth Street



Yes, Mr. Printer, Daycos are your rollers. 7 years ago they were a laboratory-proved idea backed by Dayton's 25 years of research and development of synthetics.

Today, millions of miles of ink have flowed from Daycos. Today, Daycos set the standard of low cost, trouble-free mileage by which all other rollers must be judged. Today, thanks to printers who had confidence in our revolutionary idea, Daycos have been proved on

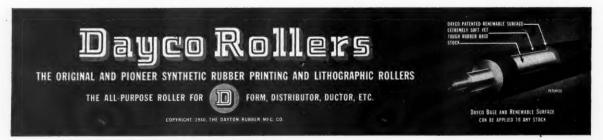
the presses of America...to speed production, cut costs, and give better printing results.

Daycos are "tailored" to your exact needs—to the proper degree of plasticity which your work requires. Yet, Daycos are tough! They take temperature extremes in stride. Their size and shape never varies. They resist cuts and abrasion. Daycos hold their face and perform like new rollers for millions and millions of impres-

sions. And Daycos reduce your investment in spares.

Daycos are your rollers—developed, perfected and proved by your experience. So why experiment when you can have a genuine Dayco Roller with renewable surface (Re-Daycoing) feature—built specifically for you? Beware of imitations—insist on the genuine Dayco.

\* \* \*
THE DAYTON RUBBER MFG. CO.
DAYTON, OHIO



## A Monotype for Nothing?

A typesetting machine which will help you build business by lowering the cost of production and broadening your service to clients, will really cost nothing — FOR IT WILL PAY FOR ITSELF.

Printers who operate a Monotype know it to be more than a typesetting machine—they find it also an unfailing source of supply of type, rules, leads and slugs which save valued time for hand compositors and help give better service to customers.

This triple function sets the Monotype apart from other typesetting machines, and makes it valuable to plants which do not ordinarily have enough text-matter composition to keep one machine busy all the time—and that means almost any plant operating a single typesetting machine.

It is the ability to produce any kind of text composition, plus the ability to supply type and other materials used in hand composition, which has dictated the use of the Monotype Typesetting Machine in so many job and commercial printing plants in the United States and Canada. The Monotype answers all composing-room requirements.

THE THREE FUNCTIONS
of the Monotype Typesetting
Machine, briefly stated,
are as follows:

TYPESETTING—The Monotype Typesetting Machine sets type in measures up to 60 picas wide, in sizes from 4 to 18 point. Straight matter, tabular and intricate work, ruled forms, ruleand-figure work—in fact, all kinds of composition—are done with unequalled adaptability and speed.

TYPE-CASTING—The Monotype Display Type Attachment enables the typesetting machine to cast new and perfect type, spaces, special characters and decorative material in all sizes up to 36 point. More than 3,000 faces and sizes of type are available. These include many original faces by Frederic W. Goudy and Sol Hess, English Monotype faces and most of the popular modern foundry faces.

STRIP-CASTING—Equipped with Lead, Slug-and-Rule Molds and the Cutter Attachment the same Monotype casts rules, leads and slugs from 1½ to 12 point—in continuous strips or automatically cut to all labor-saving measures.

Send for the booklet, "3-WAY SYSTEM"

\* INVESTIGATE THE MONOTYPE! \*

Lanston Monotype Machine Company \* PHILADELPHIA, PENNA.

(Composed in the Monotype Garamont Family)



• What happens to the ink, once it's on the paper, is equally as important as the type of ink you use. Quality printing—and profitable printing—demand absolute freedom from offsetting. Here, as in choosing your inks, the advice of an expert is invaluable.

DeVilbiss is well qualified to give you expert advice on offset protection. From the ground up, DeVilbiss has designed and engineered spray systems to meet every specific pressroom need. Let DeVilbiss advise you. Write today for full details.

DE VILBISS SPRAY SYSTEMS

Eliminates offsetting · slipsheeting · ink doctoring · racking · lost running time

With more than fifty years' experience manu-

facturing spray equipment, DeVilbiss stands

ont alone as a master builder of the spray gun. Equipment licensed for use under U. S. Patent Number 2,078,790.



PEDIGREED PRINTING PAPERS

FAMILY OF QUALITY PRINTING PAPERS MADE BY

COMPANY, CLOQUET, MINNESOTA

SAN FRANCISCO CHICAGO ST. LOUIS



## what first impression does YOUR LETTERHEAD give?

You get an impression of elegance the minute you enter Hampshire House, one of New York's newest and smartest hotels. Styled and decorated by the famous Dorothy Draper, every public room and private suite is a masterpiece of sophisticated taste.

The management's conviction that such perfect detail pays, is evidenced, too, by their choice of Strathmore paper for the Hampshire House letterhead.

Every day, every person who opens a letter from you gets a quick, first impression from the letterhead you use. Consider how many times that impression is multiplied in a year...and consider your letterhead!

When you write a letter on STRATHMORE BOND, or STRATHMORE WRITING, it costs less than 1% more than the same letter written on the cheapest paper you might buy. And on STRATHMORE PARCHMENT, or STRATHMORE SCRIPT, as fine papers as can be made, a letter costs only 2.9% more. Such plus value, for so little cost difference, is sound business economy.

THE STRATHMORE BUSINESS PERSONALITY CHECK LIST shows all the ways in which a business is seen and judged by its public, gives all the appearance factors important to your business. Write on your business letterhead for this check list. Dept. I.P.1. STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASS.

## STRATHMORE MAKERS OF FINE PAPERS

#### STANDARDIZE ON

#### **STRATHMORE**

These advertisements tell your customers why a fine letterhead is true economy. They feature leading business firms that use Strathmore letterhead papers.

This series appears in:

FORTUNE
TIME
BUSINESS WEEK
NEWSWEEK
ADVERTISING & SELLING
PRINTERS' INK MONTHLY
SALES MANAGEMENT
TIDE
FORBES

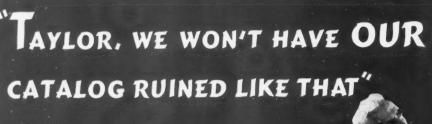
## "Production greater than estimated"

says another user of the Cottrell Claybourn

TWO-COLOR ROTARY PRESS



ctrell



Has this ever happened to you? Your friend, the printing buyer, takes your samples to show his boss, and gets this comment, "We won't have OUR catalog ruined by poor cutting."

Perhaps you have invested in expensive new press or folding equipment, and are trying to impress customers and prospects with your ability to turn out really fine jobs. How foolish it is, then, to risk your work and your reputation on an out-of-date cutting machine!

You will greatly strengthen your sales story, as well as guard your reputation, if you emphasize the fact that you cut and trim on modern, new Seybold equipment.

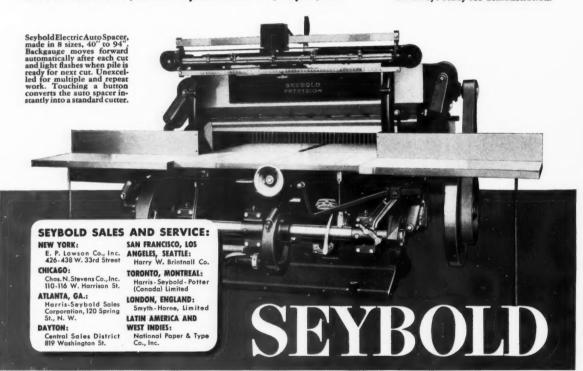
There are 10 specific points in which the 1940 Seybold excels the cutters of even ten years ago. Let our sales organization show you this point by point comparison and demonstrate how a new Seybold paper cutter can turn your cutting from a liability into a real sales asset.

SEYBOLD DIVISION, Harris . Seybold . Potter Co., Dayton, Ohio



#### CUTTERS FOR EVERY NEED

Small shop or large, you can get a new Seybold Cutter built to meet your exact needs. The complete line includes more than 30 models, ranging from the big 94" electric auto-spacers down to the economical 34" hand clamp cutter. Different size machines under power in our factory and sales agents' showrooms are always ready for demonstration.



SEYBOLD SETS THE STANDARDS BY WHICH OTHERS ARE JUDGED

PAPER CUTTERS . BOOK TRIMMERS . DIE PRESSES . KNIFE GRINDERS . DRILLS . WIRE STITCHERS

# A TARPOSE PAPER

OPACITY
that challenges
the clouds

WHITENESS

pure as mountain snow

STRENGTH towering above

THE AETNA PAPER CO.

DAYTON . OHIO

DAYTOR OF CORRECT BOND

ALSO MANUFACTURERS OF CORRECT

Maneous It is the best word we can think of that adequately expresses the reception given The **Improved** MODEL "W" CLEVELAND

with the new Single Board Air

Wheel Continuous

Feeder

The Improved Model "W,"

as its new name implies, has numerous refinements which make it an even better Folder than the "W" that has become so favorably known among Binders and Printers. The Improved "W" is faster, more accurate, more convenient to operate. The improvements include:

- 1-Two speeds in the parallel section, which provide for maximum output on all sizes of sheets.
- 2-Variable speed drive, for changing to any speed while running.
- 3-Provision made for better delivery of small sheets to the cross
- 4-Cross Carrier improved for conveying small sheets to the right angle section.
- 5-Fold plates improved for increased accuracy.
- 6-Improved adjustable Scoring Device specially adapted for greeting card and similar work.

Improved Model "W" Cleveland Folder with Air Wheel Continuous Feeder

SHEET SIZES:

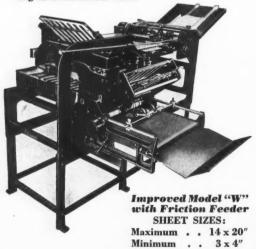
Maximum . . . 14 x 20" Minimum . . . 4 x 5" **Five Fold Plates** 

EQUIPPED with the new Air Wheel Continuous Feeder, the highest class of work, with bleed edges and solid colors, can now be fed and folded without marking on the Improved Model "W," thus widening its field of usefulness. This Continuous Feeder overcomes the objections to the old style pile feeder in that no time is lost in reloading. It is equipped with variable speed device which provides for feeding any length of sheet practically edge-to-edge on the feed table, assuring maximum production on all sizes of sheets. Sheet caliper prevents feeding more than one sheet at a time.

The Improved Friction Feed Model **Cleveland** is exactly the same Folder as above, except for the Friction Feeder. This Feeder is the simplest type available for the average run of work. It feeds sheets as small as 3 x 4" and is equipped with variable speed device for feeding any size of sheet edge-to-edge. It also is equipped with caliper for preventing feeding of more than one sheet at a time.

> The Improved Model "W" Folds, Scores, Perforates and Slits.

ASK FOR NEW DESCRIPTIVE LITERATURE



Dexter Folder Company, Dearl River, New York



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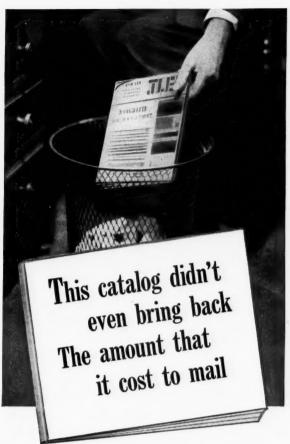
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## DO THE CATALOGS YOU PRINT LAND Orders... OR LAND IN THE Basket?

THE catalog that brings profitable reorders to you is the one that makes profitable sales for your customer.

To make sales, a catalog has to be opened and read. Often the cover is the difference between good sales and poor. If it's inviting, well printed on good paper, it helps the book pay its way by getting attention for its inside pages. If it is not inviting—well, all too often the book lands in the wastebasket.

Make sure the booklets and catalogs you print win and hold atten-

tion for your customer's products. Give them a cover that stops the reader, catches his eye and his interest . . . a cover that makes him say, "Here's something worth looking into!" Give them a Hammermill Cover, and give them a head start with the prospect.

Your customers will like Hammermill Cover for its rich, brilliant colors . . . its distinctive finishes . . . its strength and durability that keep their sales messages alive and selling. You

will like Hammermill Cover for its sharp, clean printability...its good performance in pressroom and bindery... and because it enables you to deliver the sort of job that wins sales for your customers and repeat business for you.

WANT SOME SELLING IDEAS?
Send for the Portfolio of Commercial Reprints on Hammermill
Cover. Contains top-notch cover
jobs, produced for 11 different
advertisers...l-color, 2-color,
4-color work... examples of
work-and-turn printing... new
treatments in layout and design
... a "Production Detail" sheet
listing equipment used for each
job. It's a warehouse of useful ideas.





1 .
CAUGU .L
Send it!
4000
10

Position.

Hammermill Paper Co., Erie, Pa.

Please send me the Portfolio of Commercial Reprints on Hammermill Cover.

Name\_\_\_\_

(Please attach to your business letterhead)

"That new Christensen Continuous Stream Feeder has certainly stepped up our production volume."

> "Right! Now we get full capacity out of our fastest presses."

A really workable continuous feeder that makes money for you by eliminating costly "bottle-necks" in your production ...

## New Christensen Continuous Stream Feeder

Here's the stream feature of feeding sheets in underlapped relation applied to the Continuous loading type of feeder . . . to help you enjoy the full capacity of your fastest presses, by feeding sheets at your highest press speeds . . . Brings you advantages of stream feeding, such as reduced sheet travel per impression, improved register, simplified conveyor . . . and creates ideal separating conditions, handling backup as easily as blank stock . . . Cuts "down time" and provides quicker adjustment on long or short runs.

Many prominent printing and lithographing plants now use Christensen Continuous Stream Feeders, and are obtaining lower production costs-better looking jobs that enhance their reputation.

Put your plant in a position to compete and make money . . . Install a Christensen Continuous Stream Feeder now . . . Designed for use with any type of sheet-fed equipment.

The Christensen Machine Co. 100 Fourth Street Racine, Wisconsin

Branch Offices and Distributors in United States and Canada

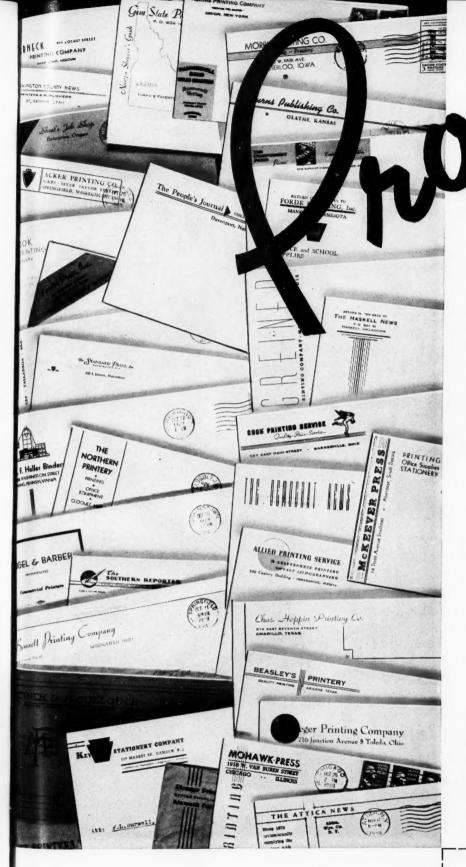
#### 14 Outstanding Features that set new standards of sheet feeding

- 1. Loads from floor—Eliminates accident hazards, stairs, platforms, railings.
- Continuous loading—No stops to truck in loads. More finished sheets at any given speed.
- Stream conveyor—Feeds sheets in underlapped relation at 1/7 normal conveyor speed.

GEL & BAR

- Improved register—Sheets arrive in register position in slow motion. No slow-downs necessary.
- Improved gripper type side guide.
- Suction separators. margins necessary. No gutters or
- Pre-registers sheets before presenting
- 8. Increased capacity—Handles from a 4 to 6 inch bank of stock.
- 9. Partial separation obtained while load-
- Vertical travel of sheet drops out loose scraps, eliminates most paper dust ... reducing wash-ups and smashes.
- 11. Vacuum Caliper-no settings required.
- Position of separators to top sheet controlled automatically.
- 13. No uneven piles to contend with.
- Automatically-controlled bank feed.





## ...IN THE CORNER OF YOUR OWN ENVELOPES

Proof that you printers can do a better job of designing corner cards that have dignity plus attention value . . .

We have always said so. And we prove it with envelopes, like these, taken from our day-to-day mail: printers' envelopes that advertise your business.

If the attractive corner card is good for you, it's good for your customers, and you can sell it to them.

We'll help you. The new U. S. E. Corner Card Designer is a Wire-O bound book crammed full of ideas and samples built by printers for printers. It will do a selling job for you. And it's only part of the big U.S. E. set-up that is helping printers everywhere get an Extra Profit with U.S. E. Envelopes.

FREE Ask your Paper Merchant for a free copy of the U.S.E. Corner Card Designer and other sales helps. Or, you can send us the coupon below. U.S.E. Envelopes are guaranteed—the evidence appears in every box—use this fact in selling—it pays!

U. S. ENVELOPE CO., Dept. I7 21 Cypress St., Springfield, Mass.



United States Envelope Company General Offices Springfield, Mass.

12 MANUFACTURING DIVISIONS.... 5 SALES-SERVICE OFFICES

dvertised—free.	Corner Card Designer
lame	
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Ay Paper Merchant or Envelope Supplie	r is

## MEN FROM MISSOURI

#### —they had to be shown

But these men know efficient performance when they do see it. That's why they're so enthusiastic about their new Blue Streaks.



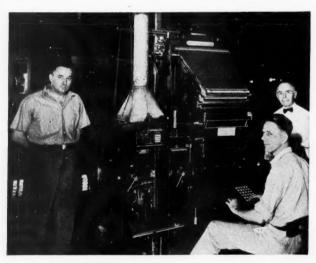


THREE OTHERS—This model 29 is just one of the four Blue Streak Linotypes which E. W. Stephens Publishing Company of Columbia, Missouri has installed while carrying out a plan to keep their composing-room in step with the times. The plant was founded in 1870. Superintendent is Homer Crosswhite (by sorts tray). Fred Heisler is at the keyboard.

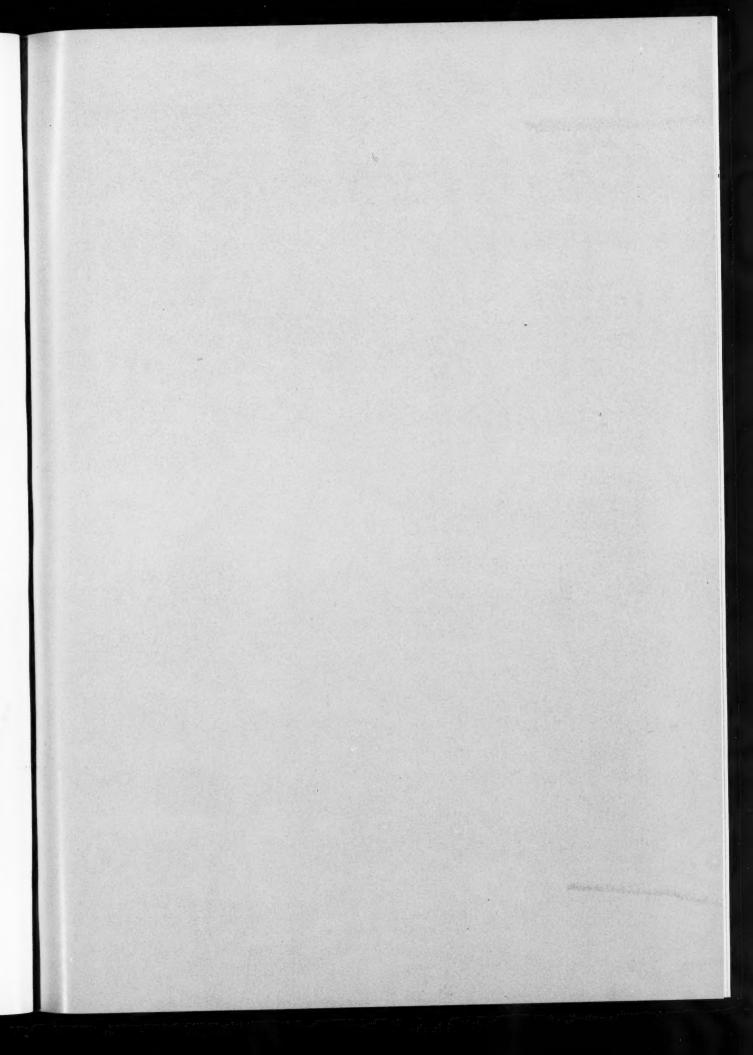
Linotype Erbar Bold Condensed, Gothic No. 16 and Caledonia



**ST. LOUIS REPEAT**—The Von Hoffmann Press has now installed its second Model 29 Mixer Linotype. Why? Because they liked the first one! Machinist John Harashe (in chair) points out some special reasons, has reached the sturdy Six-Mold Disk. General superintendent Henry J. Eickmann (left) says that those mechanical advantages account for the important result... greater production. Composing-room foreman Eddie Amass agrees.



AND ANOTHER St. Louis repeat at the Concordia Publishing House! In September 1938 they installed a Model 29 Mixer; in September 1939 they repeated the order. (We're looking forward to next September.) Grouped at second Model 29 are machinist Fred Herzberger, operator Harold Kelpe, and composing-room superintendent Charles Simon. Eleven Linotypes are now helping to produce a great volume of high-grade work in this modern plant.



#### PERFORMING AN

# AUTOPSY ON A DEAD PRINTING FIRM!

#### By HOWARD HANNEGAN

Tucked away among the news from local unions in the January issue of *The Typographical Journal*, I find several "obituary" notices of large commercial printing concerns which were stricken with that fatal illness, not enough business—malnutrition.

When a physician performs an autopsy on a body, in most cases, he must get inside to find out the real cause of death, because outside apearances are often deceiving.

The same theory applies if one wants to find out why a large commercial printing concern, which has been in business for many years, passes from this life.

Outside appearances are too often deceiving.

The Cleveland, Ohio, correspondent tells about several plants in his city which have closed their doors, one of which was the largest shop in northern Ohio.

Giving his post mortem observations, this writer says:
"... It suffers from a tremendously decreased volume and from every manner of substitute processes, such as multilith, multigraph, offset, photo print, and planograph..."

The regular Pittsburgh, Pennsylvania, correspondent, telling about one composition house giving up the battle, says: ".... Lithography, with its economic (?) features, was a factor, but the invention and the use of a typewriter, with Caslon type face, containing mechanism enabling the even spacing of lines, was the prime factor in closing the doors of the above mentioned shop."

Could it be possible that these gentlemen have observed Although I may not be able to inform men of more than they know, yet I may give them the occasion to consider.

SIR W. TEMPLE.

nothing but the outside appearance of "death," and come to the conclusion that "substitute processes" were the cause?

First of all, printers should be honest with themselves and admit that these substitute processes can produce some classes of work that answer the purpose for which they are used.

You can, if you want to, buy a suit of clothes for \$10 and it will do the thing it is supposed to do—cover one's body, even though it is cheap and shoddy, but have you heard the manufacturers of quality clothing complain that these cheap suits will put them out of business?

It is the printers' own fault for not realizing that there are many jobs that do not require expert typography, fine papers, and quality presswork.

The printer should make use of these processes himself and if some customer wants something cheap, then, by all means, give it to him.

The writer, who has been connected with the printing business, in various branches, for the past 38 years, edits a house-organ for a wholesale concern which employs twenty salesmen.

It is a four-page 8½ by 11-inch affair which is mimeo-

graphed, because it would be an economic waste to have it printed when only fifty copies are needed. It goes to no one but employes of the firm, and it is produced by a letter shop which has the equipment for this class of work.

But, we are getting away from our autopsy on the afore-said printing plants.

It may seem childish to mention it, but some people lose sight of the fact that it takes orders to keep a printing plant running profitably.

In the printing business, one finds two kinds of orders: printing that is used to get more business for the firms sending it out, and office forms, et cetera, which are used in the conduct of the business.

Naturally, the more goods they sell, the more office forms they are going to need.

This is where the printing firm has its opportunity because if it provides the brains to plan and write direct advertising that will get more business, more office forms will be needed and it will be able to get these and not on a price basis.

People get vaccinated and take "shots" to prevent disease, so what is wrong with a printing firm taking "shots" to prevent the diseases that are liable to cause its death?

My autopsy shows that these printing firms did not die from those curable diseases, multilith and multigraph, but from an incurable disease, lack of the necessary skill to advertise their own business and to get more business for their customers. That finished them.

Are you going to take the cure and regain health?

